

SOME
OBSERVATIONS

MADE IN

796 ff 29

TRAVELLING
THROUGH
FRANCE, ITALY, &c.

In the Years 1720, 1721, and 1722.

By EDWARD WRIGHT Esq;

In TWO VOLUMES.



LONDON:

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M. DCC. XX.

Observations
To the Right Honourable

GEORGE

Lord PARKER,

THROUGH

Vilcombe of Exeter &c

MILBORNE 1750, 1751, and 1752.

Performance is
DASHIR's Notice,
and let the
Inducement to You in
this public Manner
are too strong for
me to resist, and will, I hope, efficiently plead my
Excuse for doing it.



The following Account owes its Origin to the Hon.
now I had of attending You thro' the several Places
which furnished the Observations presented in it
which gives You an undoubted Right to it on that

But You have a great many more to be
primarily Observations and Experiments in the
considerable number of Years
or made them too much to be

To the Right Honourable

GEORGE

Lord PARKER,

Viscount of Ewelme, &c.

MY LORD,



H O' I am sensible this Performance is little worthy of YOUR LORDSHIP's Notice, and less of Your Patronage; yet the Inducements for offering it to You in this publick Manner, are too strong for me to resist, and will, I hope, sufficiently plead my Excuse for doing it.

The following Account owes its Origine to the Honour I had of attending You thro' the several Places which furnished the Observations presented in it; which gives You an undoubted Right to it on that score.

But You have a yet better Title to it from the many Observations, and some of them the most considerable in it, which are Your's, (if I have not made them too much mine, by a disad-

vantageous Representation;) an Acknowledgment, which, in some of the Letters I had the Honour to write to my Lord your Father from abroad, containing several of the following Particulars, I thought myself obliged to make to Him, and must here do it to the Publick.

At the same time it will be a Proof of my not being conscious of any Misrepresentations, that I venture thus to lay these things before You, who were Yourself an Eye-Witness of most of them: And Veracity, My Lord, in a Traveller, will make Amends for a great many other Failings.

May the same Good-Nature, and Sweetness of Temper, which so greatly raised the Delight and Pleasure of our Journey, appear at this Time, in your candid Acceptance of this imperfect Description of it; which, tho' it had belonged to YOUR LORDSHIP on no other Account, wou'd be most certainly Yours on this; that it is the only Return I can make for Your many Favours, and the only Testimony I can give of the sincere Respect, wherewith I am,

My LORD,

Your Lordship's,

most Obligated, and

most Obedient,

Humble Servant,

ED. WRIGHT.

THE
P R E F A C E.



*W*HEN first I took the Memorandums from whence the following Observations were compiled; and for some Years, after I had digested them into the Method in which they now appear, I had no Intention of troubling the Publick with them; having had as little thought of being an Author, as any man (I believe) that ever became one.

I had a great Patron and good Friend, to whom I thought myself obliged to say something more of the Places I had visited abroad, than barely that I had been there; and for His Entertainment it was, (if indeed any Entertainment might arise from such a performance to Such a Taste) that I first put my scatter'd Observations thus together. Now that, for Reasons I need not trouble the Reader with, they lie at the Mercy of the Publick, they must e'en take their Fate, as others have done before them.

There may doubtless be many Improproprieties of Expression in an Account of so many different Subjects; and such a Variety of Particulars; there may likewise be some Errors; but none (I am sure) that are voluntary,

thing, nor any thing (that I am conscious of) taken slightly upon Trust: Some Things I was obliged to receive from the Information of Others; tho' I never contented myself with that, where the Subject fell within the Compass of my Own Observation: I was cautious in receiving the former, and as exact as I could in making the latter.

When I differ, in any material Circumstance, from those who have gone before me, I generally give my Reasons for it, where there is Room for reasoning upon such Difference: In matters of mere Fact, so or not so, where there is nothing more for it than one Affirmation to stand against another, the Reader is possess'd of a Right to believe which he pleases, till future concurrent Testimonies may put the matter beyond Dispute, in Favour of the one or the other.

Many Things which occur'd to my Observation, and were set down in my Papers, upon search, I found described in other Accounts, and have therefore struck them out of mine: Indeed some of my Friends, who had seen them as they then stood, have thought that I was too scrupulous in that Particular; and at Their Instance I have suffered some Passages of that kind, (which were not thrown away, and quite destroyed,) to stand; which else had gone with the Others.

If I have enlarged more upon the Articles of Painting and Sculpture, than may possibly be agreeable to the Taste of every Reader, those Parts (which were indeed at first inserted at the Command of Friends who have great Power over me, and afterwards by Them appointed to stand as part of the Work) are easily pass'd over, by
such

such as are indifferent to those Subjects. And there are a considerable Number of Paintings, that I had taken Notice of and set down, which I have still omitted, for Fear of being tedious on that Head: Tho' perhaps the general, and I had almost said, the fashionable Taste for those Things, which now prevails, and seems too in a Way of prevailing still more, rather than of declining among us, might well enough have justified my inserting more than I have done. We may well look upon this Taste as prevailing, when we see such Additions yearly made to the fine Collections of the Nobility, and the principal Gentlemen of England, in the Way of Painting and Sculpture: And of this the Italian Virtuosi, who make a Traffick of such Things, are very sensible, as they constantly find the Sweets of it, with regard to themselves; and the Romans in particular, who have such a Notion of the English Ardour, in the Acquisition of Curiosities of every Sort, that they have this Expression frequent among them, Were our Amphitheatre portable, the ENGLISH would carry it off.

The Designs for the Prints here given, were taken by myself immediately from the Things represented, all except two or three. Transient Opportunity (such as a Traveller is often forc'd to be content with,) incommodious Situation, and sometimes very cold Weather, were unavoidable Disadvantages, join'd to a small Share of Skill: If, upon these Accounts, they have less Delicacy than I could wish, I hope the Assurance I can give my Reader, of Fidelity in the delivery of them, will make some Amends: and That Assurance I cou'd not have given, had I taken them upon Trust from Others; as some have

have done, and that too perhaps at second or third Hand. With regard to the Engraving them; besides the Choice of a very good Hand, Care has been likewise taken, as to a particular Circumstance in the Execution: that is, to have all the Designs revers'd upon the Plates, which brings them off right in the Prints; so that what Statues and Basso-Relieues are here presented (as well as the Views, &c.) are seen as the Things do themselves appear; which has not been observed by Perrier, Sandrart, Bischof, or the Engravers of Rossi's Edition of Statues; in which some are right, and some revers'd; which leaves you at an Uncertainty, a greater Inconveniency than if all were revers'd.

I had, for the Illustration of what I say concerning Cassini's Meridian Line at Bologna, made a little Sketch of that Part of the Floor of the Church, where the Line lies, with only Marks for the Places of the Pillars between which it passes; but afterwards finding in Cassini's Book (in the Possession of a Friend of mine, tho' very rare in England) a Print, representing a Section of the Church itself, with the Rays described as passing thro' the Hole in the Roof, as well as falling upon the Line which is on the Floor; I took so much of that Print as serv'd my Purpose; which I thought might be more satisfactory to the Reader, than the plain Sketch above-mentioned, which I had made, of the Floor only.

If in some Parts of the following Account, the Reader should observe a Difference of Time; some Things being taken Notice of as present, or fresh, which now are not so; and other Things here and there interspers'd, which shew a later Date; he will please to consider it

as

as owing to the Distance of Time, between the Writing and the Publication: I have in many, I believe in most Places, alter'd the Expression from what it was at first, or by a Note reconcil'd it to the present Time; some few may possibly have escap'd me.

To the Time of my drawing up this Account, is likewise to be attributed the putting into it some Things, which I should hardly have put in now, as being what are become much more familiar to the English at This Time than they were then: as the Italian Comedy; the Venetian Masking, the Ridotto, and other Entertainments of the Venetian Carnival; however, as this Book may fall into the Hands of Several, who have not been in the way of those kinds of Entertainment here, any more than abroad, what I have said concerning them is suffered to stand.

I have here and there interspers'd some little Stories, as they came in my way, relating to celebrated Pieces of Painting, and other Arts; which, besides the Entertainment they may possibly give, by a little Variation of the Subject, may also enable the Reader to enter a little further into the Performance, and into the Temper and Humour of the Master too, than a bare Description alone could have done. Some, of another kind, I could not forbear inserting, only as a Taste, or Specimen, of Multitudes of Others of the like nature, current among them, which may serve to shew the strange superstitious Absurdities, which are swallow'd in gross by the common People, and seem to be even a Part of their Religion: they are laugh'd at indeed by the Men of Sense, even there; but as they have their Effect upon the weaker Minds,

Minds, in subjugating them still more to the Power of the Priests; these Gentlemen are not only suffer'd, but encouraged to carry on the Pious Fraud, and catch the People into whatever Part will serve to serve them.

The Index I have distributed into three Parts; One, of the general Miscellaneous Subjects; another, of Masters and their Works, containing a List of the Paintings and modern Sculptures; a third, of the Antiques: thereby endeavouring to make it as serviceable as I could to every Reader; that each may the more readily find what he seeks for, without being embarrass'd with what is not to his Purpose. In the General Index under the Title of each City, as Rome (for example) Florence, Naples, and the rest, I have immediately subjoined all the remarkable Places, and Things, principally observable in such City, that they may lie all at once under View; and have again put such Things as are common to more Cities than one, (as Amphitheatre, Aqueduct, Palace, Pillar, &c.) in their Alphabetical Place.

I have here and there made use of a few Words, as occurring most naturally upon the Occasion, which are familiar to those who are conversant in the Subjects I treat of, but may not be so to other Readers; for which Reason I have for the most part, immediately after such Words, set down the English of them: Some, that I had rather omitted to translate at all, or had not been careful to translate the first time the Word was used, I have explained in a short Vocabulary, which is placed immediately after this Preface.



The VERBULAR
Minds; in twining them, will more to the Power of
the Priest; these Gentlemen are not only siffers in



The Index I have distributed into three Parts; the first
of the general Miscellaneous, the second of Matters
and their Words, containing a List of the Particulars

A SHORT VOCABULARY;

OR,
EXPLANATION of a few Words made use

of in the following Account.

Admiranda. The initial Word of the Title of a Book of
Paints; representing several noted Pieces of Sculp-
ture, in *Basso Relievo*, at ROME. The Title more
at large is thus; *Admiranda Romanarum Antiqui-
tatum ac veteris Sculpturae Vestigia, Anaglyphico
opere elaborata* ----- à PETRO SANCTI BARTOLO
delineata, incisa. ----- Novis JO. PETRI BELLO-
RII illustrata. ----- Edita à JOANNE JACOBO DE
RUBEIS. Restituit, auxit, DOMINICUS DE RUBEIS
----- MDCXCIII. The Book is commonly called
by the single Word *Admiranda*, which I have ac-
cordingly made use of.

Alto } **Relievo.** Arc Pieces of Sculpture, where the Figures
Basso } rise, in several Degrees of Projection, from the Flat
Mezzo } of the Stones, as the Figures in the Impression of
a Seal do from the Field, or flat Part of the Wax.
Where they rise very high, is called *Alto Relievo*;
where they rise but little, is called *Basso Relievo*;
and the Mean between them is *Mezzo Relievo*.

Attitudo. The Action or Posture of a Figure. **A Caldano.** A Vessel of Silver, or other Metal, not unlike the **Chimney.** used Vab. Side-Tables: wherein they burn Charcoal in the Middle of the Room, instead of having Fires in Chimneys.

Cammo. Heads, most commonly, now and then, whole Figures, cut *Buffa-relievo* way, or in some curious Stone, which is sometimes of only one Colour; but often the several *Strata* or Layers are of different Colours: the Ground or Field of one Colour, the Face of another, the Hair and Beard, &c. of a third. Sometimes several Faces rise (as in the *William and Mary* Coins) from the same Field, each of different Complexions.

Chiara Oscura. Sometimes understood of Light and Shadow in a Picture; as when we say, Here is a good *Chiara Oscura*, 'tis the same as to say, The Lights and Shadows are well disposed in this Piece. Sometimes it is applied to a Picture done only in two Colours, to distinguish it from one painted in all the natural Colours.

Distemper. A Term used with us for painting in Water-Colours, when 'tis not on Velvet, &c. nor in *Fresco*. It is *Fresco* but upon Canvas, &c. The *French* call it *Distemper*; the *Italians* *Distemper*, or *Stempera*; also *Guazzo*.

Facade. The Front of a Building.

Fede. Properly, Faith. It is also the Word used for a Bill of Health, i.e. a Testimonial, required to be produced at the Gates of Cities, &c. in Times of Infection, in order to your Admittance into them.

Fresco. Fresh. It is used to describe painting in Water-Colours upon fresh Plaster, i.e. before the Plaster is quite dry. It is also used to express the fresh Air in the Cool of the Evening, &c. Applied also to cooling Liquors, as Limonade, &c.

Gesso. A Sort of Plaster, much the same as what we call Plaster of *Paris*, wherewith they cast Figures, &c.

Guazzo. See *Distemper*.

Inta-

Intaglio. A Head, or whole Figure, or great hollow, in any fine Stone, in the Nature of a Seal. *V. A. Calaneo.*
Madonna & Bambino. The Blessed Virgin, and the Child.

Noli me tangere. The usual Term in Italy for the Representation in Painting of our Saviour appearing after his Resurrection to Mary Magdalene: when he said to her *Touch me not.*

Pietà. The primary Acceptation of the Word is Pity: It is sometimes used to signify an Hospital, wherein are received Foundlings, or other Infants. It is also a Term used for the Representation in Painting of a dead Christ, with the *Monies* &c. weeping over him.

Portico. Properly a Porch, sometimes applied to a Building more extended by way of Gallery, or Cloister.

Relievo. See *Alto*, &c.

Ritratto. The same as *Portrait*: a Picture, or Sculpture, done by the Life.

Sarcophagus. A Chest, or Coffin, of Marble, generally adorned with *Bassa Relieves*, wherein they did anciently put dead Bodies, when they did not burn them. It is derived from two *Greek Words*, which signify Eating, or consuming of Flesh.

Terra Cotta. Earth, [or Clay] burnt. Models for new Works in Marble, and Copies after the Antiques, are generally made in Clay, which is wrought while it is soft, and afterwards burnt in a Furnace, to harden it.

Tribuna. A Term used for a Building, whose Area or Plan, is Semicircular, as the Section of a Capola, &c. Sometimes it is applied to a Building quite round, or such as consists of many Sides and Angles, (and by that means inclining to a Round) as the famous Room within the Great Duke's Gallery at Florence, which is most generally known by the Name of

Tribuna.

cooling Liquors, as Limonade.
A sort of Plaster, much the same as what we call Plaster of Paris, with they call figures.
See Dissimble.

THE PRACTICAL JUSTICE OF PEACE: or a Treatise shewing the Power and Authority of that Office in all its Branches. Extracted from the best Books, and written in that subject, and digested under proper Titles, in an alphabetical Method. To which are added, Great Variety of the most useful Precedents, inserted under their proper Heads, and brought down to this present Year. Together with an alphabetical Table of all the Statutes, which relate to the Titles contained in this Work, and of the Titles themselves. The whole fitted for the Use of Justices of the Peace, Coroners, Sheriffs, Clerks of Assize, and of the Peace, Justices of the County, Commissioners of the Poor, Surveyors of the Highways, Churchwardens, and others. By Joseph Stans of the Middle Temple.

ERRATA
From Page 372 to p. 381, alter the numbers of the Pages that which is now
P. 372. lin. 1. for [Goswin's Convent] read [a Goswin's Convent]
P. 48. lin. 2. from the bottom, at the beginning, insert [as]
P. 64. lin. 8. these Words [a Practice frequent enough here] should be put in the
preceding Parenthesis, after [Oranges, &c.]
P. 113. lin. 17. for [Cesnaia] (the running Tide at the Top) read [Rubicon]
P. 113. lin. 17. after [Inscription] put [i]
P. 114. last word in the Page, for [Blute] read [Blunt]
P. 246. lin. 10. from the bottom, for [Angels] read [Angles]
P. 246. lin. 15. last Word in the Line, read [Domitilla]
P. 253. lin. 12. from the bottom, for [Discovering] read [Discovery]
P. 268. lin. 9. after [Athmodorus] put [.] and instead of [Rbodianus] read [Rbodians]
P. 288. lin. 3. for [as] read [is]
P. 296. lin. 10. for [Tucos] read [Tucos]
P. 296. lin. 10. for [Palamus] read [Palamus]
Lin. 11. for [Sow] read [Boar]
P. 346. lin. 9. for [here given] read [is given in the Place of page 373]
P. 367. lin. 11. for [Architecture] read [Architrave]
P. 373. lin. 10. for [Insanius] read [Insani]
P. 406. lin. 6. from the bottom, for [Proctian] read [Proctian]
P. 414. lin. 7. from the bottom, read [a Cane, very fine] and at the preceding Line
(where it should have been put) with [.] only after [Mora]
P. 448. lin. 8. from the bottom, for [here given] read [given at pag. 397]
P. 455. lin. 9. from the bottom, for [the] read [a]
P. 455. lin. 9. from the bottom, between [of] and [a] insert [Trepulio]
P. 491. lin. 8. for [a kill'd] read [kill'd a]
P. 491. lin. 10. from the bottom, the first Word in the line, read [Towns]

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SOME OBSERVATIONS

MADE
In Travelling through FRANCE,
ITALY, &c.



AFTER waiting at *Dover* four Days for a Wind, we at last found a favourable one, that brought us in five Hours from thence to *Calais*, *March* 17th 1712.

As I did but just pass thro' *France* in my Journey, so I had not Opportunity to make any considerable Observations in that Country. I shall offer such occasional ones as occur'd in my way.

THE ordinary Women at *Calais* made a very odd Appearance, with a sort of Defence from cold they had about their Necks: 'Twas of some shaggy Materials, seem'd a Foot Diameter in the thickest Part, and look'd like a Sheep laid across a Butcher's Shoulders. Afterwards at *Abbeville*, I found the same Ornament wore in another manner, the thickest Part on the Top of

ABBENVILLE.

of their Head, the rest coming down over their Ears; like some monstrous ill-shap'd Peruke: A Mantle hangs from it behind: A great Muff (which is worn universally, even by the meanest of the People) secures their Hands, and wooden Shoes their Feet. By all this Armour against Cold, I could almost have fancied myself in *Iceland*, rather than in *France*; but they have Reason for what they do: for, however hot their Summers may be, their Winters are certainly not less cold; their Winds thin and piercing, against which Cloaths are hardly a Defence.

All along from *Calais* there appear'd a general Air of Poverty, till we came to the Place last spoke of [*Abbeville*]; where the meaner People are kept from Idleness and Want, by means of a great Woollen Manufacture, which employs and supports a vast Number of them. The broad Cloath they make, is remitted from thence to *Rome*, and other Parts of *Italy*, and even to *England*, as they told us: they work chiefly *Spanish Wool*. The Work is all conducted by Mr. *Vanrobais* and his Nephew. His House is very magnificent. The Parterres before it, adorn'd with Statues, &c. and little Cannons on a Terrace just before the House. The Wings behind the House (which seem'd about fifty Yards long) are employ'd in the Manufacture. There are Galleries in several Stories: in one are Men shearing off the Nap, in another Women and Girls picking off the Knots, &c. with Nippers: in others the Looms, a hundred and one in those Wings, besides what are in the Town: there were forty two in one Gallery: in another the Carders, Men on one side of the Gallery, Women on the other; in another the Finishers, laying the Nap with Brushes; the Scowrs below. Where the Looms are, the Gallery is divided by a Row of Pillars, and in each of the Intervals between the Pillars are plac'd two Wheels and two Reels, for ordering the Wool and Yarn. The Spinning is all done within the Compass of the Town. He employs in his House, and in the Town, six thousand five hundred People. Other Out-wings there are, employed in Dying, and other Parts of the Work. Frames regularly rang'd along the Sides, which look like those for Espaliers, are for drying the Cloath: all plac'd so well and regular, that nothing of that great Business is offensive, but the Structure of all the Offices tends to Ornament. The Situation is very

advanta-

advantageous, just by the River-side, [the *Somme**] where Vessels come up to the very Gates. I observ'd nothing considerable in the Town itself. The most agreeable part of it is a Square, [*la Place*] where there is a View of four or five Churches all lying near together. The Fortifications about the Town seem to have been good, and are still in a tolerable Condition. We pass'd over five Draw-bridges before we enter'd the Town. At *Montreuil*, (before we came to *Abbeville*) I observed Houses and Churches built all of Chalk.

In the Villages, as we went along, we frequently saw a considerable Length of poor Houses without ever a Window; and the People fare very hard; yet are gay and sprightly. In one of the Inns we were serv'd by a poor Fellow, who frisk'd about with all the Vivacity imaginable: He told us he had *Huit enfans, & point d'Argent*, Eight Children, and no Money: I ask'd him, what he meant to do with them all? *Oh, Tous pour le Roi*: All for the King. For, notwithstanding the great Tyranny they labour under, the Glory of their *Grand Monarque* is their perpetual Theme.

AT *Beauvais*, I saw two fine Churches; they are of what we call *Gothick* Architecture, but beautiful in their way, and very well adorn'd. One dedicated to St. *Stephen* [*Augustines*] the other to St. *Peter* [*Chanoins Seculaires*]. In the former are colour'd Glass Windows very well worth seeing. Sculptures and Bas-Reliefs good, (at least what I then thought so) both within the Church and without, and a fine Steeple; the Sculptures better than the Paintings. Great Piles of Skulls and Bones surrounded the Church, close up along its Walls, with monitory Inscriptions. The Choir of St. *Peter's* is remarkably fine; said to be the best in *France*. This Church, and (I think) the other were built by the *English*, when Masters of

* Our Chronicles record, among other Actions of our valiant King *Edward* the Third, His leading his Forces himself thro' a fordable Part of this River, against *Godmor du Foy*, a General of the *French* King, who was posted on the other Side with 1000 Horse and 6000 Foot to hinder his Passage: "But *Edward* (whom as Obstacles made impetuous, "so nothing could dismay) enters himself into the Ford, crying, *he that loves me, let him follow me*; as one that was resolved either to pass or die." The Passage won, he defeated *Du Foy*, and kill'd 2000 of his Men. This was by way of Prelude to the great Battel of *Cressy*.

P A R I S.

France; as was likewise the *Nôtre Dame* in *Paris*, and several other Churches. Here are some good Sculptures, and better Paintings than in the other. Some of them set in Frames of Marble. All the Entrance into the Choir is adorn'd with Marble; with Angels supporting Tables, &c. on each Side.

About *Beauvais* were the first Vineyards I saw.

THE Abbey of *St. Dennis*, within two Leagues of *Paris*, is not only very fine it self, but has a Treasure immensely rich. This is the Burial-place of the *French Kings*, whose Tombs they shew. That of the late King [*Louis XIV.*] is cover'd with a Pall, a Lamp continually burning by it, and is so to continue, till the present King be dead too.

For about ten Leagues before we arriv'd at *Paris*, the Roads were very pleasant, with Rows of Trees planted on each Side the Way.

P A R I S.

THE short time I staid at *Paris* allow'd me Opportunity of making but very few of the Remarks which might have been made in so great and fine a City, and the Royal Palaces adjacent. And my Expectation of returning that way, made me less solicitous about it, than otherwise I should have been: but that Expectation was frustrated by the Plague breaking out in *France* while we were in *Italy*.

The *Porte St. Denis*, a great Gate at the Entrance into *Paris*, with Inscriptions, *LUDOVICO MAGNO*, &c. and Bas-Reliefs describing his Victories, give a grand Idea of that City. The Streets are narrow, and the Houses high, each perhaps contributing to make the other appear more so. There are some publick Squares, which they call *Places*, [in *Italy*, *Piazze*] which are well built, as the *Place Royale*, *des Victoires*, *de Vendôme*, &c. In each of these are large Statues, some of their Kings; that in the *Place des Victoires* of *Louis XIV.* is gilt, with four Slaves in Copper, one at each Corner of the Pedestal, which I thought much better than the principal Figure: That seem'd too much embarrass'd with fluttering Drapery, and a Victory that perfectly overwhelms the Monarch. That in the *Place Royale* is Equestral, of *Louis XIII.* There is another large

large one Equestral, of *Henry IV.* on the *Pont neuf*. The Fountain of the *Samaritan* on that Bridge, (so called from the Figures of our Saviour and the *Samaritan* Woman, which adorn it) is much cried up, and is indeed pretty enough; as are its Chimes, mov'd by the Water, which go every three Hours. But the finest Fountain, and the finest thing in its kind of any in *Paris* is the *Fontaine des Nymphes*, in the *Rue St. Denis*, a very good Piece of Architecture, and adorn'd with Bas-Reliefs of Nymphs, &c. of a very good Taste. This Fountain is not of less Use, than Ornament to the City, which seems to be but ill-water'd; for, hither the People come with their Vessels for Water, and cry it about the Streets, as they did here in *London* in the Time of the Great Frost, and with a dismal Tone they utter it. The River *Seine*, which runs thro' the City, is very muddy, and good for few Uses; and not made clearer by the Numbers of Washer-women, who take their Station in Boats, a Row of which is planted just under one of the King's Palaces. The River abounds much in Carps, which the People carry about the Streets, alive, in Water.

The only finish'd Royal Palace I saw, and what seemed to me the best built, was that of the *Luxemburg*: The *Louvre* and *Thuileries* are neither of them finish'd; the former indeed almost ruined; the Front of it is very fine, but seen to disadvantage, by reason of the Narrowness of the Street it stands in. The Gardens of the *Thuileries* are by some esteem'd the best dispos'd of any in *France*, as Gardens; for, those of *Versailles* they will have to be rather a Country finely adorn'd. I saw them at the worst, it being then the Beginning of *March*. They shew'd me a small Part enclos'd; with a Mall, &c. for the King to play in. I had the Honour to see his Majesty twice; and a very fine Youth he was; nor wanted any Advantages (to be sure) to set off his Natural Graces.

The Architecture of the *Luxemburg* is *Tuscan*; and the Pillars are so excessively charged with the Rustick, that they look'd like a Heap of vast *Cheshire* Cheeses, or rather Mill-stones set one upon another. I there saw the celebrated Gallery of *Rubens*, so well known by the Prints: the Paintings are some of them much damag'd by Wet; but such as are preserv'd, shew a great Beauty of Colouring, by which that Great Master so distinguished him-

himself; not that they were all wholly perform'd by his own Hand; *Vandyke*, and others, his principal Disciples, having considerably assisted: and well might one suppose some Assistance, when the whole was performed in two Years time; as Monsieur *Audran*, an excellent Engraver, and a very obliging Person, who shew'd me the Palace, told me: Some of the Plates were engraved by him. There is a fine Picture of *Guido* in the same Palace, representing *David* and *Goliath*.

In the Palace of the *Thuilleries*, I saw the famous Picture of *Le Brun*, *Darius's* Tent, of which we have so many Representations in *England*: There is a fine Expression in the Countenances; the Draperies and Ornaments are beautiful; the Colouring is warm and harmonious, but somewhat heavy, wanting the Transparency we see in the *Italian* Paintings: 'Tis no great Advantage to it, particularly in that respect, to have a fine Picture of *Paolo Veronese* just opposite to it: 'Tis a Last Supper. The Battles of *Alexander* I did not see.

In the *Palais Royal*, where the late Duke Regent then lived, I saw the Seven Sacraments of *Nicola Poussin*, and other Works of that Master: There is another Set of them at *Rome*, of a different Design, in the Palace of *Cavalier Pozzo*.

A monstrous Stone-figure of *St. Christopher* in the Church of *Nôtre Dame*, rather amazes than pleases; 'tis about ten Yards in Height.

The Advocates in *Paris* have their Trains born up: I saw several of them going along: and I was told that their Wives have the same Privilege. If the Lawyers there have such a Mark of Esteem, it seems to be quite otherwife with the Physicians, who (generally speaking) are not esteemed Company for Gentlemen: However the particular Merit of some may raise them above their Brethren, this I was informed to be the Case of the Generality of the Faculty. They are much upon the same footing in *Italy*, if not worse.

There were two remarkable Executions in *Paris*, while I was there; one was of two Villains burnt alive, for their vile Usage of a poor Priest, of which he died. They flea'd the Top of his Head, where 'twas shav'd for his Orders, also the Ends of his Thumb and two Fingers which were consecrated for touching the Host; burnt the Bottoms of his Feet, made him blaspheme God,

God, and further treated him in a most barbarous manner. They had pitch'd Shirts put on them, and were then tied down to Faggots, which were set on fire. The Priest had been found strolling in the Streets at an unseasonable Hour, and put into a Round-house, or some such Place, in the same Room with these Villains, who, having got a Priest to 'em, thought fit to divert themselves with him in the inhuman way above-mention'd.

The other Execution was of Count *Horn* and his Accomplice, a Marquis, broke upon the Wheel, for robbing a Stock-jobber in the *Quinquempoix* (their Exchange-Alley), and murdering him. The former is said to have been related to some of the chief Sovereigns in *Europe*; and when 'twas urg'd by some, who solicited the Regent for his Pardon, or at least a Change of the Sentence, That it wou'd not look well that a Person so highly allied, shou'd suffer so ignominious a death; he answer'd, That the Shame and the Disgrace lay in the Crime, not in the Punishment, and that the former cou'd only be purged by the latter: So order'd immediate Execution.

FROM *Paris* I went up the *Seine* in the *Coche d'Eau* to *Auxerre*, in the Dukedom of *Burgundy*. When we arriv'd within two Leagues of that Place, we landed to take a View of the Bishop of *Auxerre's* Country-Seat, and were tempted, by the pleasing Appearance of the Vineyards, to take a Walk through them to the City, and left the *Coche d'Eau* to follow with our Baggage. The City has but a poor Appearance; there are some good Churches, but the Houses are mean; the Wine there is excellent, and the Streets abominably pav'd; a Warning not to be too free with the former.

FROM hence I went by Land to *Chalons*: but made no Stay in any place. Not far from *Chansan*, a small Town, we pass'd thro' a most pleasant Vale, where Streams ran issuing from several Sources in the Side of a Mountain, and lower down formed a small River by the Village of *Ponce*. Here we heard Wolves howling in the Woods, which in hard Winters fallly out; not much to the pleasure of the Traveller. Further on, we pass'd along a perfect Labyrinth of winding Vales, which brought us to a little Town, which itself is call'd
the

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the *Vale de Soissons*, a pleasant Brook running all along through the Town. This is seven Miles short of *Dijon*, a Parliament City, under whose Walls we pass'd, but had not time to see it.

On this Road we saw a Wedding Cavalcade; Mrs. Bride, dress'd all in White, riding astride among about thirty Horsemen; and herself the only Female in the Company.

At *Chaigny*, a small Town further on, I saw an Instance of that well-plac'd Charity, the Redemption of Slaves from *Algiers*, &c. there were forty-eight in the Company: the Fathers of Redemption were along with them. They told me, there was not one *Frenchman* [that was a *Roman Catholick*] left behind; but great numbers of Christians of other Nations, and among them abundance of *Englisb*. But his *British Majesty* has shewn, that 'tis not peculiar to the *French*, or *Roman Catholicks*, to commiserate the Sufferings of Captives, and redeem them from their Slavery.

From *Chalons*, (which is a small City of *Burgundy*) to *Lions*, I went down the *Saon*; it happen'd to be much overflown after some violent Rains; and our Vessel having miss'd the Course of the River, we found our selves fairly set down in the middle of a Meadow: but our Pilot soon retriev'd his Error, and brought us into the Current again.

As we came near *Lions*, we had a View of several pleasant Country-Seats, and Vineyards along the Banks. But as to the former, *France* seems to be no way so full of them as *England*; I scarce saw any in my Land-Passage: The few that are, lie generally near the great Cities, where the Quality reside; a short and easy Retreat for them.

L I O N S.

LIONS is a large and fine City; the River running thro' the middle of it, as the *Seine* does through *Paris*. Here the *Rhone* falls into the *Saon*, and by this Conjunction, as by a sort of Marriage, the latter loses its Name; and the former gives Name to the whole, till it discharges itself into the *Mediterranean*.

There

There are in this City several good Churches: those of the *Jesuits* and *Dominicans* are richly adorn'd with Marble; and that of the *Franciscans* is well stor'd with Pictures. But neither the Structure nor Ornaments of these Churches, nor of any that I saw in *France*, are to be compar'd with those in *Italy*. The chief Church in *Lions*, is that of *St. John*: The Canons of this Church are Counts. Here I saw the famous Clock so much talk'd of: I came at the best time for seeing it, which is twelve a-clock; at which time the Figures move. An Angel opens a little Door, and discovers the Blessed Virgin; a Figure of GOD the Father descends to her, and immediately a brazen Cock crows a-top. There are a great many other Movements, representing the Celestial Motions, &c. which I had not time to observe. I cannot say that what I cou'd see of it answer'd my Expectations, considering the great Talk they make of it; but, 'tis an old Piece of Work, and made at a time when fine Works of that kind were not so frequent as they are now; however, they still endeavour to continue the Esteem it might once have justly had.

There are some very handsome Houses of the Nobility, &c. but those of the Citizens have a disagreeable Look, by reason there is no Glass in the Windows, but instead thereof only oil'd Paper, which is often tatter'd and torn. The like is also frequent in *Italy*.

Generally at the Corners of Streets, and in other publick Places, there are Statues of the Blessed Virgin and our Saviour, and some of them I observ'd not ill ones.

At the Entrance into the Archbishop's Palace, the *Hôtel* of the *Intendant*, and of all the chief Magistrates, there is placed a tall and very strait Fir [not growing], like the Mast of a Ship; but a small Brush of the Branches is left a-Top. About the middle of the Body are hung the Arms of the Person: 'tis to distinguish those from the Common Houses.

The Height and Straitness of the Tree, is perhaps intended to point out the Eminence and Uprightness of the Person.

If the City of *Lions* had not a *Sanazarius* to celebrate her Praises, she seems to have had as good a Friend, tho' a worse Poet; as will appear by the following Epigram, writ in Letters of Gold, over the great Gate of the *Hôtel de Ville*, which is

a noble Structure. I have since been told it was written by one of the Scaligers.

* Rhone.

† Saon.

*Flumineis * Rhodanus quâ se fugat incitus undis,*

Quâq; pigro dubitat flumine mitis † Arar,

Lugdunum jacet, antiquo novus Orbis in Orbe,

Lugdunumq; vetus Orbis in Orbe novo.

Quod nolis, alibi queras, hic quare quod optes,

Aut hic, aut nusquam, vincere Vota potes.

Lugduni, quodcunq; potest dare Mundus, habebis,

Plura petas, hæc Urbs & tibi plura dabit.

Which may be thus translated :

Where *Rhone* impetuous rolls, and where the flow

And gentle *Saon* with milder Stream does flow,

There *Lions* stands ; where we united find

What scatter'd thro' the World delights the Mind ;

And if you still seek more with greedy Eye,

Lions can ev'n more Wonders still supply.

The City of *Lions* has two Pieces of Antiquity which are much valu'd : The first is the Speech of *Claudius* in the Senate, in favour of the People of *Lions*, that they should be made a *Roman* Colony, and come into the Senate ; 'tis engrav'd on a Brass Plate, and preserv'd in the *Hôtel de Ville* [or Town-House] just mention'd. *Claudius* was a native of *Lions*, which had thence the Name of *Copia* ; being call'd *Colonia Claudia Copia Augusta Lugdunensis*. *Copia*, as the place of his Nativity, and as it were his Nurse ; in allusion to the Horn of the Goat [or of *Achelous*, according to some] that nourish'd *Jupiter* ; *Cornucopia*. The Speech is printed by Mr. *Span*, and others.

The other, is an ancient Altar, erected on occasion of a *Tauribolium*. The *Tauriboles* were a Sacrifice begun late in the Pagan Superstition, and thence continued to the last of it : they were made to *Cybele Magna Mater* ; and were instituted as a sort of Baptism of Blood, in opposition (as is suppos'd) to the Baptism of the Christians.

The first Account of them is given by *Julius Firmicus Maternus*, in his Book *de Erroribus prophanarum Religionum*,

and afterwards by *Dalenius*: also very particularly, as to the Circumstances of the Ceremony, by *Prudentius*, in *Martyre Romano*.

The Manner of the *Tauribole*, as given by *Prudentius*, was thus: They made a sort of a Pit, into which the Priest descended, adorn'd with a Crown of Gold, and a Silk Vestment; over the Pit were plac'd Boards, not join'd close, and with Holes likewise bor'd through them. Then they brought a great Bull, adorn'd with Flowers, and Festoons about his Horns, and his Forehead gilt: Then they cut his Throat, [*Pectus sacro dividunt Venabulo*] and the hot Blood ran down thro' the pierc'd Boards, and rain'd a Shower upon the Priest, who stood under, and receiv'd the Blood on his Head, and all over him. Not content with this, he turns up his Face to receive it on his Cheeks, Nose, Lips, his very Eyes, and into his Ears. He opens his Mouth, and moistens his Tongue with it, till well wash'd inside and outside, he is become all over Blood. The other Priests take the now bloodless Victim off the Boards; then out comes the High-priest, (for such he is now become) like a drown'd Rat, with his Clothes and Person all drunk with Blood. The People at a distance salute and adore the horrid Spectacle, not daring to approach him, whom they look upon now as wash'd and sanctified.

Besides the *Tauriboles*, there were also *Criboles* and *Agi-boles*, of Rams and Goats.

These Sacrifices were perform'd by Cities and Provinces, *Pro Salute Imperatoris, &c.* and by private People, for their own Prosperity.

That at *Lions* is, *Pro Salute Imp. Caf. Titi & Elii Hadriani Ant. Aug. Pii, Pat. Patrie, Liberatorumq; Ejus, & Status Colonia Lugdunensis*.

The Altar, or Memorial-Stone of this *Tauribolium* was found at *Lions*, Anno 1705. In the middle of the Inscription is a Bull's Head, adorn'd with a String of Pearl, or what makes such an Appearance; the Ends hanging down behind the Ears. On one side of the Stone is a Ram's Head, adorn'd as the Bull's; and on the other, a Sword or Knife, of a particular Figure [the *Sacratum Venabulum*], with an Inscription, *Cujus Mesonyetium factum est 5 Idus Decembris;*

cembris; which shews that the Ceremony was perform'd at Midnight. By the Ram's Head it appears there was a *Criobolium* join'd with the *Tauribolium*, which was done sometimes. *Vi-*
de apud *Montfaucon* the Figure of all, with a full Account of the whole.

This City was once possess'd of another piece of Antiquity of extraordinary value, if it were really the thing they assert it to be, a *Votive Buckler* in Honour of *Scipio's* Continnence; lost in the *Rhone*, at his return from *Spain*, and found in the Year 1656. 'tis now in the *French King's* Cabinet.

Near the Entrance into the *Hôtel de Ville*, is the *Abbaie Royale*, all noble Ladies; the Archbishop of *Lion's* Sister, Daughter to the *Marshal de Villeroy*, was the Lady Abbess, when I was there.

There is a handsome Square in this City, call'd *La Place de Louis le Grand*, where there were some fine new Houses then building, with large Sculptures of Trophies and other Ornaments. In the middle is a large Equestral Statue of *Louis XIV.* in Copper, on a Pedestal of white Marble. On one side are Walks, after the manner of the Mall in *St. James's Park*; but not so fine, nor so well kept.

The [then] new espoused Princess of *Modena*, Daughter to the Duke Regent of *France*, came to *Lions* while I was there, in her way to *Italy*. I saw her Highness at the Play, attended by the Archbishop (who sat in the Box with her), together with the *Intendant*, and two or three of the chief Ladies of the City. Her Person was graceful, and her Face much finer, than to need that Addition of Art, without which the *French Ladies* (especially those of the first Quality) don't look upon themselves to be dress'd.

LEAVING *Lions*, I pass'd through *Vienne*, an Archbishoprick, and once a *Roman Colony*, called by *Claudius*, in his Speech for those of *Lions*, *Ornatissima Colonia valentissimâq; Viennensium*: but at present it makes but a poor Figure.

Not far from hence is made the *Cote rotè* Wine. This Name is not given it, as being taken from the *roasted* side, in opposition to the other side of the same Hill, as some have formerly told

told me in *England*; nor, as others, that 'tis made of Grapes pick'd from the most Sunny-side of the Vine; but 'tis thus: There are two Hills lying one on each side the Road, which my Fellow-travellers shewed me, as we went along: One lies more advantageously to the Sun, than the other; and 'tis that which they call the *Cote roté*.

BETWEEN *S. Vallier* and *Tein* they shew'd me what they call the *Chateau de Pilate*, where they say he died in Banishment; but that Account is look'd upon as fabulous.

NEAR *Tein* is the famous Hill, whence the *Hermitage* Wine comes, so call'd from a Hermit's Cell, which they shew'd me on the Top of it. The Hill is but small, and much unlikely to afford such a Quantity of Wine as goes by that Name. We met with but poor Stuff at *Tein*, and there they told us that the Bulk of the Vintage was engross'd for the King's Cellars, and those of the chief Quality; unless, for the Benefit of the Clergy, some were by-the-by slipt into Jesuits Convents.

SOON after we left *Tein*, we pass'd over the River *Liseirre*, and another after, call'd *Drum*; the later is esteem'd at some times the worst for Passage, in all *France*, but well enough when we pass'd it. Here we had a fine and pleasant View of some high Mountains in *Dauphiné*.

AT *Bouleine*, on a Meagre-day, we were serv'd with a Fricassée of Frogs. This Town is under the Pope.

A little before we came to *Bouleine*, we left *Dauphiné*, and enter'd *Provence*. In the Afternoon we pass'd through the Town and Principality of *Orange*. Being confin'd to the *Diligence*, I here regretted the not observing some fine Remains of Antiquity, one of which I got a transient sight of, just before we enter'd the Town. I had some Comfort in the hopes of our returning that way; but *Orange* was in no inviting condition at our return.

The *Diligence*, a great Coach that holds eight Persons, is a Machine that has not its Name for nothing; what it wants in Quickness, it makes up in Assiduity; though by the help of

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eight Mules which drew it, we sometimes went a brisk Pace too; having pass'd from *Lions* to *Marseilles*, which they call a hundred Leagues, in three Days and a half.

THE Walls of *Avignon* [subject to the Pope], where we lay, are said to be the finest in *Europe*, whatever they are for Strength; but 'twas almost Night when we came there, and not Day when we left the Town; so that much was not to be seen. There is on one side a very steep Rock towards the *Rhône*.

THE Day following, we enter'd *France* again; for they do not call such Parts *France*, as are not under the *French* King.

A little before this, we pass'd over the River *Durance*, near *Bonpas*, a Stream more rapid than the *Rhône* itself.

WE pass'd by *Aix*, a Parliament Town, which they told me is a very beautiful one; but going only through the Suburbs, I could see but little of it.

The Road from *Lions* to *Marseilles*, especially the two first days, did abundantly make amends for the ill ones I met with elsewhere. We drove over a perfect Gravel Walk, which in some places, for Miles together, was as straight as a Line. In the Vineyards on each side, were Standards of Abricot and Peach-Trees, then in full Blossom: Groves sometimes of Walnut, Almond, Mulberry, and Olive-Trees. The whole Country now appear'd in a pleasing Bloom; and even the Face of the Season, all of a sudden chang'd from cold bleak Winds (sharper than in *England*) and violent Rains, through a perfect alteration of Climate, to a delightful Warmth.

MARSEILLES.

THE Situation of *Marseilles* is most agreeable. On one side lies the *Mediterranean*; on the other, 'tis encompass'd with pleasant Hills, whose Skirts are bestrew'd, as it were, with pretty Houses, which they call *Bastides*; they are little Villa's [or Country-Seats] of the Merchants, and others in *Marseilles*, whose hot Situation, having a South Sun reflected from the Sea upon the City, on one side, and from

MARSEILLES.

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a circular Range of Hills, on the other, itself as it were in the Focus, will pretty well admit of a cool Retreat in the Summer-time. Of these *Bastides* they reckon eight thousand in about nine Miles Compass.

The Town itself is very pleasant; the chief Streets exactly strait; and the Houses well built. The principal Street, which is call'd the *Course* (the Rendezvous of Company in Summer Evenings) is adorn'd with a double Row of Trees, with Seats under them, and Fountains at convenient Distances.

The *Hôtel de Ville* is a fine Building, and the Front adorn'd with good Sculpture by Monsieur *Puget*, a very celebrated Artist. The great Room above is hung round the upper Part with the Pictures of their Consuls. On one side, is a large History-Piece of the young King [*Louis XV.*] brought by *Nep-tune* on a large Shell drawn by Sea-Horses, accompanied by *Tritons, &c.* and conducted by *Mercury* to *Marseilles*; where, on the Shore, are the Magistrates of the City ready to receive him: A little Angel, or *Genius*, puts a Crown on the King's Head. At the upper-end of the Room, is the late King [*Louis XIV.*] receiv'd by the City of *Marseilles*, represented by a Woman in white and blue Drapery, on her Knees, presenting the Arms of the City, which are of the same Colours [Field Argent, a Cross formée Azure *.] Under it is writ, as follows:

IMMORTALI GLORIÆ
LUDOVICI MAGNI
REGIS CHRISTIANISSIMI
POPULI SUI ET TOTIUS ORBIS DELICITARUM
SEMPER AUGUSTI ATQ; UBIQ; VICTORIS
OMNIUM MASSILIENSIIUM NOMINE
ÆTERNI OBSEQUII MONUMENTUM
HOE DICARUNT MATTH: FABRE &c CONSULES
ET ANGELUS TIMON ASSESSOR. IN AMORIS, FIDEL
ET VENERATIONIS ARGUMENTUM.
ANNO SALUTIS. M.DC.XCVI

* This I took for granted to be the Arms of *Marseilles*, being presented by a Figure which represents that City; and do still believe them to be so, at this Day; tho' Mr. *Dacier*, in his Annot. to *Horace*, Epist. 15. says, the ancient Arms of *Marseilles*, as those of *Valis*, which Cities were both built by the *Phocians* in the time of *Servius Tullius*, [*Justin* says, *Tarquin*] were a Lion: for that a Lion was the Arms of the *Phocians*. But, the Arms of *Marseilles*, since the times of Christianity, might very likely be chang'd from a Lion to a Cross.

This

This is a most profound Compliment made by the People of *Marseilles*, with the strongest Professions of *Love, Fealty, and Veneration, to Lewis the Great, the Delight of his own People, and of the whole World, always August, and every where Conqueror.* *Blenheim* Field yet untried, else sure the Poet had been more modest.

The Harbour is esteem'd a very safe and commodious one, tho' not very large; and here are kept the King's Gallies; which in the late King's * time were forty at least in Number; since then
 * *Louis XIV.* very much reduc'd, now to only twenty.

The Gallies are filled with Slaves, about 270 in each. In the Day-time some of these are let out chain'd, two, or sometimes three together, to fetch in fresh Water and other things for the Use of the rest. Such as have been brought up to Manufactures, are chain'd in little Huts, three or four together in a Hut, all along the Side of the Port, where they work at their several Trades. Most of them are notorious Offenders, of their own Nation, whom they use the most severely. The *Turks*, and others taken in War, are treated much more gently; having only a small Fetter about one Ankle: First, as being only Prisoners of War; and this to encourage those of their Nations to use the *French* Slaves among them in like manner: And in the next place, for that thro' want of Language, and the Remoteness of their Country, there is less Danger of their Escape. These go about selling Coffee: and one, not long before I was there, who kept a sort of Coffehouse, got enough to pay his Ransom. The others are mostly bare-foot and bare-legg'd, and have scarce any Clothes. To see them (at such times as they are not let out) all crowded together, and chain'd down in the Gallies, and so loaded with Irons, with such Misery and Anguish in their Countenances, is a shocking Sight to an *Englishman*, and what would move the utmost Pity, even though you are told that some of their Crimes were such as deserv'd Death. I ask'd several of the *French* Slaves, for what Offence they were put aboard those Gallies; the general Answer was, Desertion: Which put me in mind of an old Story of the Duke of *Offuna*, who going to release some Galley-Slaves at *Barcelona*, ask'd several of them, what their Offences were. Every one excus'd himself; one was put in out of Malice, another by Bribery

bery of the Judge; but all unjustly, except one little sturdy black Man, who fairly own'd his Offence, That he wanted Money, and had taken a Purse to keep him from starving. The Duke, with a little Staff he had in his Hand, gave him two or three Blows on the Shoulders, saying, *Tou Rogue, What do you among So many honest innocent Men? Get you gone out of their Company.* So he was freed; and the rest remained to tug at the Oar.

I was on board the Royal Galley, which was finely adorn'd for the Princess of *Modena*, and which went, attended with others, to receive her Highness at *Antibes*. I was told by one of the Slaves that they have not room to lie down at Nights, but rest as they can, sitting on their Benches, where each is chain'd in his Place, with their Elbows (as he describ'd it to me) resting on their Knees, and their Hands supporting their Chin. But 'tis time to leave a Subject that affords so little Pleasure.

The Cathedral Church is said to have been a Temple of *Diana*: I believe much unlike that of *Ephesus*, according to its present Appearance. The Church of *St. Victor*, they say, was the first Christian Church in *France*.

On the Outside of an old little Chapel, standing by it self in another Part, I found this Inscription, *Ce Lieu monstre on jadis Magdalein a jetté les premiers Fondemens de nôtre Religion, tirant les Marsellois de l'Infidelité, leur preschant de Jesus, sa Croix & sa Passion.*

"This Place shews where *Magdalen* formerly laid the first Foundations of our Religion, drawing the People of *Marseilles* from their Infidelity, by preaching to them of *Jesus*, his Cross, and his Passion." And when we left *Marseilles*, and had coasted a little Eastward, they shew'd me from the Ship some desert Mountains, where they say she spent the Remainder of her Days in Solitude and Devotion.

The Inhabitants glory much in the Antiquity of their City, and in the strenuous Opposition it made to *Julius Caesar* before it was taken. It is certainly very ancient, and, according to *Justin*, of a *Greek* Origin; who says, that some *Phocians*, in the Time of *Tarquin*, came from *Asia*, and made a League with the *Romans*: that they went on, and came in *Sinum*

Gallicum, ostia Rhodani amnis: that being taken with the Pleasantness of the Place, they built *Massilia* there; and that from these *Phocians*, the [then] barbarous *Gauls* learnt a more elegant Manner of Living, Agriculture, and walling of their Cities, the planting of Olives, and ordering their Vines.

S. R E M O.

After having been detain'd at *Marseilles* a Fortnight by contrary Winds, a strong *Levanter* blowing all the time, I had the good Fortune at last to escape (as I may truly call it) from thence, just before the Plague broke out there: I went on board a Bark bound for *Leghorn*: We met with very bad Weather; after six Days labouring with Wind and Sea, and having two or three times had sight of *Corfica*, where our Captain would have landed, but could not for the Violence of the Weather, and being driven upon the *Genoese* Coast, we were glad at last to get ashore at *St. Remo*; and 'twas not without some difficulty we did it, for the Sea continued very high.

Some *Spanish* Pilgrims that were on board with us, as soon as they got ashore, kiss'd the Ground with Transports of Joy for their Escape from the Storm which had been the Night before; nor were any of us, I believe, displeased to find our selves upon *Terra firma*; or with the Scent we found there upon our landing, of the Orange and Lemon Trees, which, when we came nearer, we saw loaded with fine Fruit. 'Twas an excessive boistrous Night of Wind and Rain; and the Rain continued all the next Day; however I made a sally out to see a little of the Town, which is situated on the Side of a Hill, pleasant to the View, but not very much so to walk in, many of the Streets being very steep. There are some good Houses, and I saw one a very fine one, curiously adorn'd with Marble.

The Ascent to the Church of *Madonna da Porta*, is a pretty good Breathing: That being the first Church I had then seen in *Italy*, I might possibly think it finer at that time than I should now; but there is a great deal of Marble in it, and well wrought; for the four twisted Pillars at the great Altar, they told me, there had been bid fifty thousand Crowns: but that bouncing way of setting forth their things, I have not minded so much since, having been more us'd to it.

The

The West end of the Church is adorn'd, as I have seen vast Numbers since (but take this first Opportunity of mentioning it) with little Pictures (sadly done) *Ex voto* for Escapes from Storms, Shipwrecks, &c. with Pieces of Cables, broken Muskets, &c. hanging among them, as perhaps after a Sea-Fight, or Engagement with Pirates*. These are mostly the Subject of these *Tabulae Votivae* here, the Situation of the Place giving frequent Occasion for them. The Blessed Virgin with our Saviour is placed in the Clouds; in a Corner of most of them is written *Ex Te Salus*: how 'tis to be understood, whether of Christ or the Virgin, is not said. But I found the Matter pretty well explain'd elsewhere, in other Inscriptions on Pictures of the Blessed Virgin, which I met with on the Road; in one Place, *Sufficit auspicio, Virgo, subire tuo*. 'Tis sufficient for me to be plac'd under thy Protection, O Holy Virgin.

At Oneglia. *Vergine Santa, casta, pura, pia,
Guardimi, che sia sicura Via.*

O holy, chaste, pure, pious Virgin, Take care of me, that my Voyage may be safe to me.

At Savona. *Sub Tuum Praesidium, Sancta Dei Genitrix.*

Under thy Safeguard, O Holy Mother of God.

At Genoa. *Sub Umbrâ Alarum Tuarum.*

Under the Shadow of thy Wings.

And, *In Te, Domina, speravi.*

In thee, O Lady, have I put my Trust.

Terms appropriated to the Almighty, but by these People transferr'd to her. I noted down these few, which were then a

D 2

Novelty,

* Horace alludes to a like Custom prevailing in his Time.

— *Me Tabula sacer
Votiva paries intus, vixit
Suspendisse Potenti
Vestimenta Maris Deo.* Lib. i. Od. v.

— Me in my vow'd
Picture, the sacred Wall declares I have hung
My dank and dropping Weeds,
To the stern God of Sea. Milton.

Novelty, and may serve as a Specimen of Multitudes more to the same purpose, which I have seen since *.

From that Eminence, where the Church stands, we had a View of the Grounds about the Skirts of the Town; where we saw Corn, Vines and Olives growing all together, and sometimes Almonds and Figs among them, with Palm-trees frequent in the Town and about it; from whence, as I was told, are gather'd the Dates that I had seen at *Marseilles*.

Churches with these sorts of Titles, *Madona da Porta*, *la Guarda*, &c. are pretty frequent upon the Sea-Coast, especially where there are Ports. There are of the same sort upon the Coasts of *France*.

At our Arrival at *St. Remo*, we were told that a *Genoese* Vessel we had seen at some distance the Day before, was taken by the *Turks*; we saw the *Turkish* Vessels also, two of them; but the *French* being at Peace with the *Turks*, they did not attack us; for 'twas a *French* Vessel I had the good fortune to be aboard, or I might possibly have paid a Visit to *Algiers*, which had not been much with my Inclination.

Finding the Wind still contrary, and the Captain giving no great Encouragement of its changing, I got my things from on board; and hired a Guide and a Couple of Mules, and on *Sunday May 12*, set out from *St. Remo* for *Genoa*. 'Twas a Journey of three Days, ninety Miles: As for the Road, 'twas pretty much in Extreame, either very good or very bad, but much the most of the later; generally along the Brinks of vast high Mountains, the Path very narrow and very rugged; the Precipices steep, in some places almost perpendicular; and for the Depth——! tho' a small Part of it would be enough to do a Man's Business effectually, should he be so unfortunate as to tumble down;

* The *Greeks* are not a Jot behind the *Romanists* in the Particularity of their Addresses to the Blessed Virgin, as may be seen in several of their Offices; *ὑπεραγία Θεοτόκε, εὐσεύ ἡμᾶς. O Mother of God, Holy above all, save us. Ἐπὶ σὲ μὲν τὰς ἀντιδᾶς ἀνεβήκαμεν Θεοτόκε. In Thee, O Mother of God, have I put all my Trust.*

τῆς ἐνοπλάγχθυας τὴν πύλιν ἀνοίξον ἡμῖν Θεοτόκε εὐλαγημένη· ἵπτικόντας εἰς σὲ μὴ ἀποχρησμεν· βυβαίμεν διὰ σὲ τῶν περιστάσεων· σὺ γὰρ εἶ ἡ σωτηρία τῶν γένους τῶν χριστιανῶν.

O Blessed Mother of God, open to us the Gate of thy Mercy: let not us, who hope in Thee, err: but let us be deliver'd from Dangers by Thee: for Thou art the Safety of all Christians.

So in the taking of a Journey, the *Greeks* also are careful to commend themselves to the Protection of the Blessed Virgin, who is address'd to under the Title *ἐδνησία*, hence bestowed on Her,

down; as upon the least false Step he must do: yet our sure-footed Animals made no more on't than if it had been a Plain, tho' we were sometimes forc'd to climb where nothing but they or a Goat could have gone. At the bottom, the *Mediterranean* accompanied us on the right hand all the way; which came rolling to the Shore with such a Force, that the Sound it made resembled Thunder: the vast Waves with a grumbling at first, forcing Shoals of Pebbles along with them, which ended with a Ratling like that of the Thunder-clap; and made me think the Stories I have formerly read much more probable, of the Cataracts of *Nile* deafening the neighbouring Inhabitants. Where the Waves had met Rocks on the Shoar to resist them, it rain'd upwards to the Height of some Steeples. The Eminence I rode along, gave me variety of distant Prospects; and many of them not disagreeable; the nearer ones often romantick enough, and would have been fine Situations for enchanted Castles: the pleasant Cascades I met with sometimes in natural Grotto's, would only have been made worse by Art. As I went along, I frequently met with a sort of Tree which my Guide called *Servata*, the Leaf much like an Oak, but not so firm; another which he called *Ceruba*, an Evergreen, the Leaf not unlike *Laurustinus*. The Mountains were in many Places for a long way together cover'd with Olive-Trees, and we rode sometimes through vast Groves of them. Where the Olives did not grow, there were often great Woods of Pines, with Myrtle, and Juniper under them, Lavender, Marjoram, Alecost, Angelica, &c. On the most barren of the Rocks, and where nothing else grew, not so much as Grass, I observ'd Thyme in the greatest abundance; particularly on the vast rocky Mountain near *Final*, which seem'd a sort of dark-grey Marble. On the *Albenga*-Side of *Final* we found the most rugged way and most horrid Precipices of any we met with between *St. Remo* and *Genoa*. The Mountain was vastly high, and so steep that we saw the very Plan of the Town under us, which with the Sea on the Side of it made a very agreeable Prospect. On the *Genoa*-Side of *Final* was another Mountain call'd *Capo Final*, by some *Capo Noli*, (being likewise near *Noli*) but generally *Capo Malo*, and *Capo di Diavolo*; though I think the other better deserves that Name. We travelled further on thro'

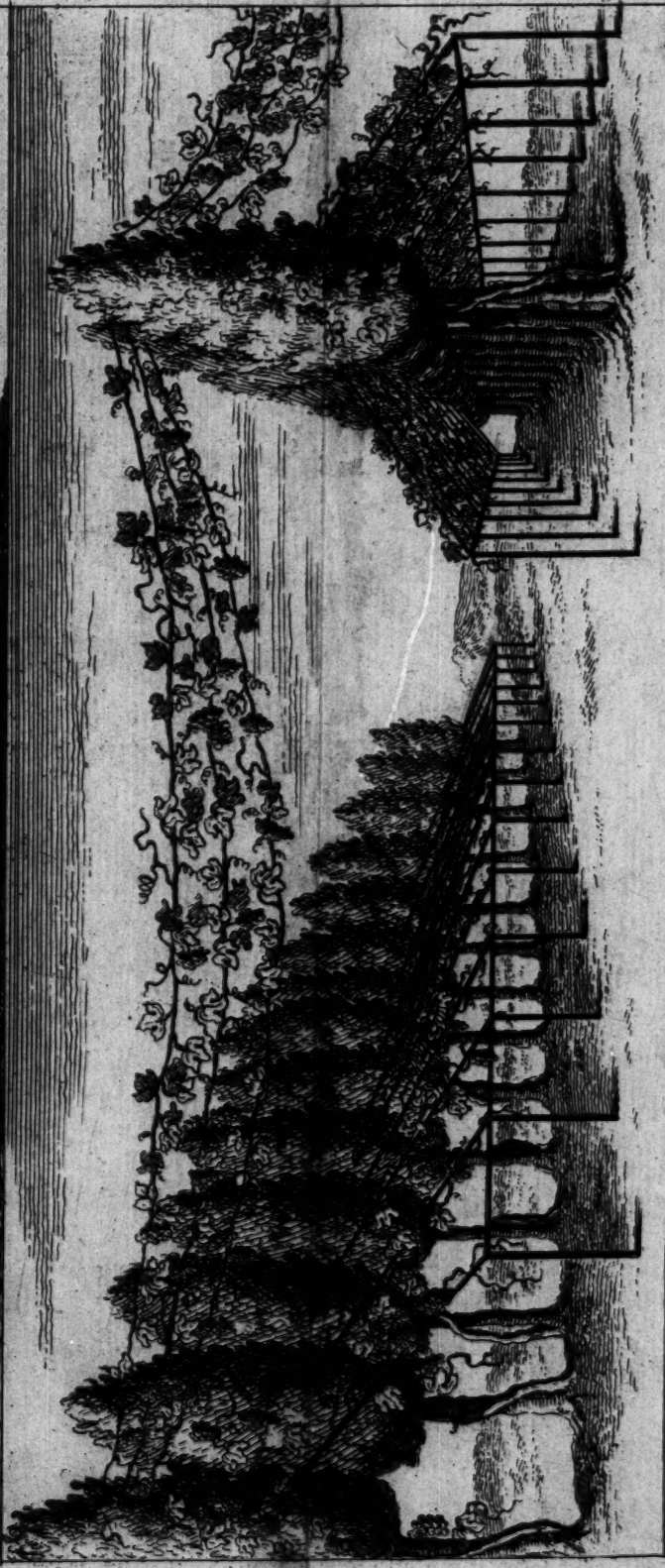
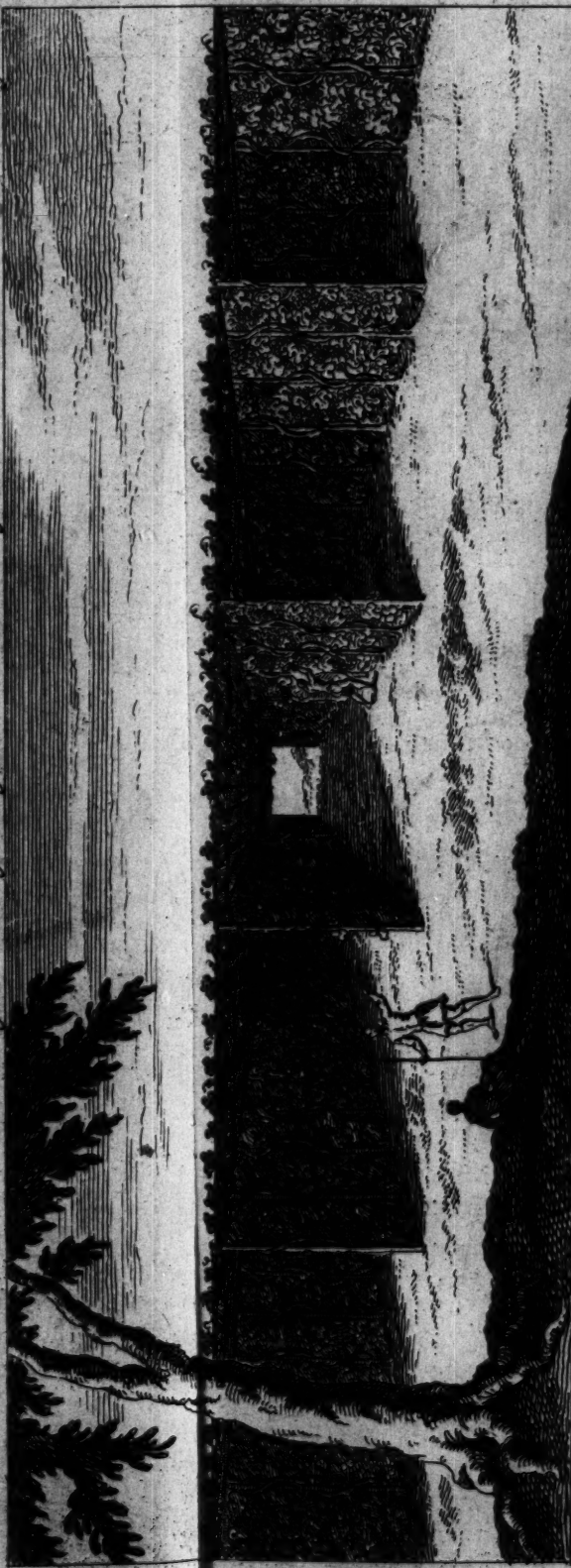
several

several Woods of Chestnuts: I tasted of Bread made of the Nuts; it was of a sweetish Taste, and rather cloying; so that a little of it might go a great way. I observ'd several Bastions or Towers along the Sea-side, which my Guide told me were built against the *Turks*, who sometimes annoyed those Coasts.

THE Citadel of *Final* is fortified well by Nature on the Side towards the Sea, being situated on a high and very steep Rock. There is a good handsome Church at *Final*, well adorn'd with Marble, and some Pieces of Painting by the better sort of modern Hands. The Plains I met with sometimes in my way, made good amends for the other Parts of it: the Country was perfectly laid out into Gardens; and the Richness of the Soil shew'd it self in the luxuriant Growth of what it produced. The Vineyards were most delicious; the Disposition of them I observ'd to be different, in the different Places through which I pass'd. In these Parts the Vines were planted in Rows, which answer'd regularly each way, about four Yards distant from each other: the Bodies of the Vines, about seven Foot high (strengthened by Stakes) supported a flat Roof made of their Branches, which were tied down to a Frame of Cane, so that for the Compass of a large Field you might walk as in a continued Arbour. We saw many Nurseries of Cane planterd for that purpose. I cross'd abundance of little Rivers, which were most of them fordable at that time. I suppose they had not run very far; but took their Rise among some of the neighbouring Mountains on my left Hand, and emptied themselves into the Sea on my right. The little Towns and Villages at the Foot of the Mountains along the Sea-side, were prettier than any of their Size I have met with elsewhere. As *Genoa* is a very fine City it self, so the little Places under its Dominion were in their proportion suitable. The Door-cases in these little Towns were many of them Marble, so were the Window-frames and Stairs: But, Marble is no Rarity in these Parts, and no otherwise costly, than by the Labour of working it.

At *Sputorne*, a small Town in this Road, I met with the sorrowful Mother of a Youth who was in the Vessel taken by the *Turks* the *Friday* before:

Manner of the Vines growing between S. Remo & Genoa.



Manner of the Vines growing in Lombardy.



AT *Savona* there is a strong Citadel, and a pretty Harbour. At *Alenzano* they were building a great many Barks of several Sizes. From thence to *Ustri* is a bad way, rough, and full of Precipices: but from *Ustri* to *Genoa*, which is ten Miles, is not only an excellent Road, but adorn'd all the way with continual Buildings and Plantations. In the Intervals between the Villages were several Country Seats, and some of them very fine ones.

When we came to *Sestri*, and especially to *S. Pietro d'Arena*, [call'd by the Country People *Piederino*] the Buildings still mended: In the last we pass'd by several Palaces very magnificent, and finely adorn'd with Marble; others painted on the outside with Ornaments of Architecture in the same manner as they are at *Genoa*.

GENOA.

AT my Entrance into *Genoa*, I pass'd by the Lantern-Tower, which is for lighting Ships in the Night; and so along the Sides of the Harbour, which is a large one; and had, as I went along there, a very fine View of the City. There were in the Harbour five Gallies with Slaves: and, as I was told, they are not to exceed that Number, being oblig'd to it by Powers stronger than themselves. I had Opportunity of seeing but little of this fine City, being obliged to pursue my Journey onwards with what convenient Speed I could. In order to which, I hir'd a *Felucca* that Night to go off next Morning; but the Wind proving contrary, the *Felucca* would not stir; so I was forc'd to alter my Measures: for those Fellows care not how little they labour at the Oar; therefore will not put out but when they have a Prospect of a Sail's doing their Business; and in any considerable Voyage, the *Italian* Sailors, and the *French* too, are very different from ours. 'Tis not enough for them to have a fair Wind; but they must stay two or three Days to have it settled, before they will hoist up Sail. I have Reason to say this upon my own Experience of the later; our Captain at *Marseilles* having so long waited the settling of the Wind there, as (had he made use of it in the beginning) would have brought us to *Leghorn*, by the time we got out of Port. But to return from this Digression. Being disappointed of my *Felucca*, I stay'd that Day

Day to see a little of the Town, and it truly deserves its Epithet of *Genoa la Superba*.

The Town in general makes a very fine Appearance, and the principal Palaces are extremely noble. The *Strada Nuova* consists almost all of such, being most of them all over Marble, and the Architecture magnificent. 'Tis a great Disadvantage to them that the Street is excessively narrow: but, a Reason is assign'd for the Streets being so here, and in other Cities of *Italy*, that 'tis for the sake of the Shade. The Painting the Outside of the Houses is very frequent; some with historical Subjects, or Land scape, Perspective, &c. but many with Pillars, Cornices, and other Ornaments of Architecture, representing such real ones as had been proper in their Place. Against these last an Objection has been made, "That it puts us in mind of something that

Mr. Addison. "is wanting." 'Tis true, the Reality is wanting, and would still be wanting, tho' other painted Ornaments had been made there, rather than these: but, if any sort of Painting be allow'd, why not that which represents such Ornaments, which, if real, had been of all others the most proper in its room? The Author of this Objection is truly a great one; but this great City does likewise on her part demand so much Justice from the Traveller, (who cannot but be delighted with her Beauties) as to oblige him to consider at least, whether such sort of Ornaments are indeed to be accounted so ill-judg'd or no.

The Churches of *Genoa* are some of them very fine, especially those of the *Annunciata* and *St. Ciro*, in which you see nothing but the finest Marble of several Colours; rich Gilding and Paintings, and even incumber'd with Ornaments. Among the rest, vast Numbers of the *Tabula Votiva*, and other Vows, in Silver, Mother of Pearl, &c. of Legs, Arms, Hearts, and almost all Parts of human Body, hung up [*Ex voto*] upon Recovery from Ailment in such Part, as is there represented.

The Use of these is so frequent all over *Italy*, that in the principal Cities, you see some Silver-smiths Shops intirely furnish'd with them; insomuch that they seem to deal in nothing else: as there are other Shops, and whole Streets of them, (particularly at *Rome* and *Loreto*) that deal in nothing but Beads and Rosaries, little Crucifixes and Madonna's, of Brass and other Metals; and these Artists, like *Demetrius* that made Silver Shrines

Shrines for *Diana*, by this Craft have their Wealth. At the West End of the *Annunciata* is a Last Supper of *Camilla Procacino*, [large] not seen to advantage; the Light of the great Window over it, and of the Door under it, glaring in your Eyes. The Cieling is painted by *Franceschino Bolognese*, and other modern Masters.

In *St. Lera's* Chapel, in the same Church, there is a good Picture of that Saint kneeling before an Altar, with his Crown and the rest of his Regalia at his Feet: great Devotion is express'd in the Countenance. There is a Crucifix of white Marble, in another Chapel, in a Niche, where a real Light is let in somewhere from above, accompanying a represented one of carv'd and gilded Rays, which has a very good Effect. I saw several such afterwards at *Rome*, where the Light transmitted thro' a yellow Glass (especially when the Sun happen'd to shine through it) falling in with those gilded Rays, and so striking on the Figure, gave a surprising Beauty to it.

The Church of *St. Filippo Neri* is painted by *Parodi*, a Master now much esteem'd in *Genoa*. In the Church of *St. Luke* is a Picture of the Holy Family, where an old Man with a sort of Garland about his Head, is entertaining the *Blessed Virgin* and the *Christ* with a Lesson on the Bassoon. The Church of *St. Ciro* has a double Row of curious Marble Pillars, large, and all of one entire Piece; which they told me cost six hundred *Spanish Pistoles* each: — but all they say of that kind is not to be depended upon. The Altars on both sides of the Church with their little Chapels, do each of them belong to some Nobleman of *Genoa*; and it seems as if each strove to out-do the other in Richness and Beauty of Ornament. The Side-Chapels in other Places are likewise appropriated to particular Families.

The Church of *St. Ambrose* has some vast Marble Pillars, each of one piece, with some good Paintings. In the Church of *St. Maria de Carignano* are four large Statues of white Marble, which stand adjoyning to the four great Pillars which support the Cupola. The *St. Sebastian* and the *Beato Alessandro Sauli* by *Puget*, are both good; and that of *St. John* by *Parodi* [Brother to the History-Painter of that Name] is so too. A fourth of *St. Bartholomew* (what Author, I know

* A Term
they give the
Antiquaries,
especially in
some Parts
of Italy.

not) is but indifferent. There is in this Church a History-piece, said to be of *Vandyke* (and has a good deal of him) St. *Maximin*, Bishop of *Marseille*, administering the Sacrament to St. *Mary Magdalene*; that they told me is the Story; but either my *Cicerone** was out in his Account, or *Marseille* must have been very early provided with a Bishop. There is in this Church a fine Picture of St. *Francis* by *Guercin del Cento*. The Church stands on the Top of a Hill; and I went up the Cupola of it; from whence I had a fine View of the City, Sea, and the adjacent Mountains: The several Terraces on the Outside of the Cupola, and other Parts of the Church, are all of Marble: but that is no Rarity here; for, besides the fine white Marble of *Carrara*, which is not far off, the nearer Mountains on each side *Genoa* afford great Quantities of other sorts.

In the Town-House, one great Hall is painted in Fresco, Ceiling and Sides, by *Franceschino* of *Bologna*. There is another Room (as my Guide told me) painted by *Solymini* of *Naples*; but the Senate was sitting there, and I could not see it.

O'er the Door of the Arsenal, I saw the *Rostrum* of an old *Roman* Ship; 'tis of Iron, with the Representation of a Boar's Head at the End; the Neck of it is hollow; the Sides of that are eat through with Rust in some places: 'twas found in cleaning their Port, as the Inscription under it sets forth. 'Tis plac'd as looking through a sort of Window, and, I believe, the whole length of it is not seen: about half a Yard of it appears; but the rest may probably be no more than a farther Continuation of the same Iron which is in view; within which ('tis likely) went the Beam of Timber 'twas fix'd upon. If this be, (as the Inscription says it is) the only original one hitherto seen, (though those on the *Columna Rostrata* in the Capitol at *Rome*, are doubtless authentick Representations) it must certainly be esteem'd a very valuable Rarity.

As I was going about the Town, I observ'd on the principal Gates some pieces of great Iron Chains hung up on each of them; these my Guide told me were brought from a Port of the *Pisans*, which, (while they were a Republick) they had near *Lieghorn*. These *Pisans* had taken some Gallies from the *Genoese*, which the *Genoese* retook; broke the great Chain which was to secure the Gallies in the Harbour, and brought away the Gallies,

a Rostrum, at Genoa.

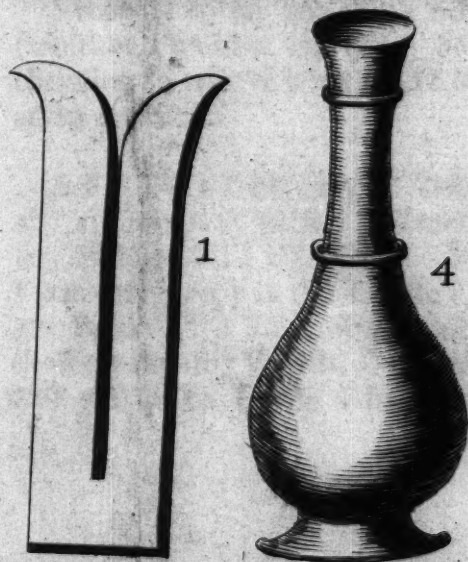
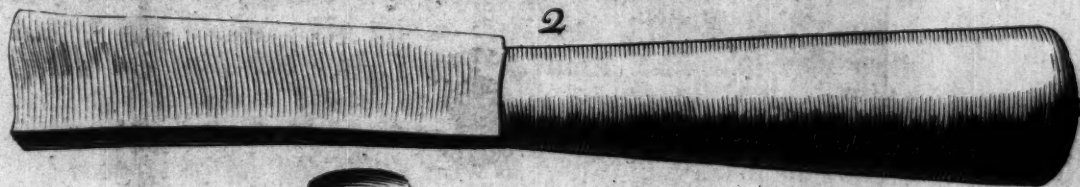


VETUSTIORIS HOC ÆVI ROMANI
ROSTRUM IN EXPURGANDO PORTU
ANNO MDXCVII ERUTUM UNICUM
HUCUSQ VISUM, EXIMIE MAJORUM
IN RE NAUTICA GLORIÆ DICAVERE
CONCIVES.

Basilisk. Pag. 471



Instruments of Circumcision. Pag. 68.





CONVIERTE
NUESTRO MUNDO EN UN
LUGAR MEJOR
Juntos podemos hacerlo.



Gallies, Chain and all, which they distributed in pieces, as above-mention'd.

After I had left *Genoa*, I was told of a Law they have there against Sodomy, in these Words: *Contra naturam luxurians, Pro prima vice penâ solidorum duodecim condemnatur; pro secunda vice, penâ solidorum viginti; pro tertiâ, igne cremetur; nisi tamen titulo sanitatis id fecerit; eo casu, ab urbe efficiatur, tanquam fastidiosus.*— How they explain the *Titulo sanitatis*, I could not learn. However it be, they seem willing to give a *Sabbat* even to the third Offence.

Having taken this short View of *Genoa*, I resolv'd to attack the Mountains again, and took Post next Morning for *Sarzano*, sometimes Horses, sometimes Mules, according as the Roads would admit. When I came to *Sarzano*, I had done with the Mountains: the Country was then plain, and the Roads good; so from thence I took a Post-Chaise to *Pisa*, and so to *Leghorn*.

I pass'd through *Massa*, and near *Carrara*, where are the famous Rocks of white Marble, which supply all *Europe* for Statues, and other fine Works. The Duke of *Massa's* Territory is but small, yet by squeezing his Subjects, he makes shift to keep up the Post of a Prince as to himself, and is said to keep a gay Court. He was at that time (I think) in *France*.

On my road this way, I saw a young Lass tolerably well dress'd, fine yellow Shoes, and scarlet Stockings, riding astride on an Ass. Such Sights were afterwards more frequent.

I forbear to say any thing now of *Pisa*, *Leghorn*, or *Rome*, (whither I went at this time) or any other Places I did re-visit, choosing to reserve what I have to say of these Places till I come again to them.

AFTER a short Stay at *Rome*, I came to *Reggio* [in *Lombardy*] in Company with a *Milanese* Baron. We set out about Sunset, and travell'd all Night. Being a little fatigued that Day, I was very sleepy in the Chaise; and every time I began to nod, my Baron gave me a Shake, or a Touch of the Elbow, with these awakening Words, *Si dormis, moreris*; If you sleep, you die; (for we spoke *Latin*, I being then but very slenderly furnish'd

with *Italian*) and enforc'd his Elbow-Arguments with Examples of some terrible Effects of sleeping in the *Campagna* of *Rome*, to those who come out thence during the Time of the Heats; for this was about the middle of *June*. We came to *Tornieri*, which is 105 Miles from *Rome*, before we went to Bed; but that was for Expedition; for the Danger of sleeping does not continue for above thirty Miles from *Rome*. The perfectly superstitious Caution of the *Romans*, as to what I have been speaking of, is very great. For, for those that have been any time in the City, to go out of it, and sleep within the *Campagna*, is esteem'd Death: On the other hand, for such as live in the *Campagna*, and come into *Rome* in the time of the Heats and sleep there, is esteem'd Death likewise. This Notion had such weight with a Priest, who belong'd to a Convent at some distance from *Rome*, and was Tutor to the Sons of the House where we lodg'd, that having occasion to come to *Rome* in the Time of the Heats, and visiting there the Parents of his Pupils, (we were there at the same time) though he staid in Town two Nights, he kept himself awake (drinking Quantities of Tea, &c.) all the time: Which was the more extraordinary, it being the general Custom of the *Italians*, besides the Night-rest, to go to sleep for two or three Hours after Dinner in the hot Weather. Some, I have been told, carry it so far, that they would not change their Room, nor even have their Bed remov'd to another side of the same Room, upon any account.

Measuring of
Time.

THE Way of measuring of Time in *Italy*, appears pretty odd to a new Comer: It sounds a little strangely to hear them talk of fifteen or twenty a-clock: for they reckon round all the twenty-four Hours. The setting of the Sun, or the ringing of the *Ave-Mary*-Bell, which is somewhat after, in some Places, is what they begin from; so that if the Sun set at *Eight* a-clock *English*, then *Nine* is one Hour, and so on, till the Sun set again, which is twenty-four. But the Compass of the Clocks rarely goes any farther than twelve; in many Places, no more than six; and so begins again; so that when a Clock strikes three, at one time it is to be understood as *three*, at another as *nine*, at another as *fifteen*, at another as *twenty-one*: The general time of the Day is Guide sufficient for you to know which.

which of the *Threes* it is. By this way of measuring from Sun-set, the Noon-hour (and indeed every other) is continually varying; it being Mid-day sometimes at sixteen Hours, and sometimes at nineteen; and so at all the intermediate times: so that 'tis impossible for a Clock or Watch which is set the *Italian* way to go exactly right any two Days together: therefore they alter them once a Fortnight; and in the mean time, make allowance for the Difference.

It seems as if the Contrivers of this way of reckoning the Time, [beginning from the Setting of the Sun] took their Hint from the *Mosaic* Account of the Creation, and the Expression there us'd, *And the Evening and the Morning were the first Day.* In *Rome*, and some other Places, the Clocks strike the Hour twice, after about a Minute's Pause between.

ON my Road to *Reggio*, I saw a Pilgrim reposing himself with a vast heavy Cross, a perfect Tree, lying by him, which after some time he began to tug at, and raising one End, got it upon his Shoulder, and putting the Cross-beam before his Breast, the other end lying on the Ground, march'd along with it; which (according to the Account of the Time, and the Size of the Timber) seem'd to be the same we saw afterwards at *Rome* in a Cloyster of *St. John Lateran*, which we were told the Pilgrim had carry'd or dragg'd along from *Bohemia* thither. But one must not be too secure upon such Appearances of Penance: for we were told of a Foot-pad, who being dress'd in the Habit of a Pilgrim, and having a great Cross along with him, robb'd the Passengers, and when he was taken, a considerable Sum was found, stow'd in a Hollow within his Cross.

R E G G I O.

Reggio is a City subject to the Duke of *Modena*, and the People there give their own City the Priority in the Duke's Title, styling him Duke of *Reggio* and *Modena*; to which may now be added *Mirandola*, which is subject to him.

We had Audience of the Duke at his Palace within the Castle. His Highness receiv'd us playing his Fan. After the first Reverence, at his Highness's Command, we all put on our Hats.

Hats (tis the Custom); and his Highness discours'd of his being at *London* in King *Charles's* Time; spoke of the great Chancellor's House he had seen [*Clarendon-House*]; and told us he had pass'd under *LONDON-BRIDGE*. We had Audience afterwards of the two Princes his Sons; and then of the Dutchess of *Hanover*, Mother to the late Dutchess of *Modena*. Our Audience of the younger Prince was sitting; of all the rest that have been mention'd, standing. The Dutchess was pleas'd to talk to us with great Condescension and Affability; and did us the Honour to take Notice of her being Cousen to King *George*, as well as of her being Mother to the Empress, &c. We saw a Ball at Court: The two Princes took out none to dance with, but the two Princesses their Sisters. The Palace is but ordinary for a Sovereign Prince; 'tis not indeed his chief Residence; That is at *Modena*. In the Hall are Pictures of his Highness's Ancestors: some of which, according to the Accounts there under-written, liv'd about 1200 Years ago.

There was a fine Opera at *Reggio*, as there is always at the Time of the Fair; and is generally esteem'd the best in *Italy*: The newly-marry'd Princess of *Modena* [already mention'd] then made her first Appearance there. The Opera-House at *Reggio* was the most noisy one I ever heard; the Company went from Box to Box to visit one another; others were playing at Cards; and minded the Opera no more [though *Faustina* sung] than if it had been a Sermon.

In the Churches of *Reggio* are Copies of such original Pictures as were once there, but have since been remov'd to his Highness's Palace at *Modena*. In the Dome I observ'd an Epitaph, — *Pelegriuo Alverno, Sacerdoti gravissimo, Virginitatis Laude maxime claro*; — To *Pelegriue Alverno*, a very grave Priest, who was most famous for his Virgin-Chastity. Whereby it shou'd seem that such a Character was esteem'd a Rarity among them, notwithstanding their perpetual Celibacy.

The Women of *Reggio* and *Modena* go veil'd; the Scarf that goes about their Shoulders being thrown also over their Heads, and brought over their Faces in such a manner, that you see nothing but their Eyes; so that they take care to see you, though you shall not see them. When I first saw a Number of them together, I thought they had been some Mourners belonging to a Funeral.

The

The *Jews* of *Reggio*, who us'd to be scatter'd about the Town, were in the Year 1671 (as I found by an Inscription over one of the Gates) limited to one Part of it [a *Ghetto*, as they call such Places in the Cities of *Italy*] by Order of a Dutchess-Regent at that time. It has several little Streets, and a Synagogue. The Gates at the several Entrances, I was told, are all shut about Sun-set. I saw them shutting and locking one on the Outside, as I pass'd by one Evening about that time.

One Day in the Fair, I happen'd to light upon the Sight of a monstrous Birth, expos'd there to view by the *Father* and *Mother*, who were of *Cremona*. The Half-brother (if I may so call the Addition) wanted all the upper Parts, and had all the lower; they were join'd Belly to Belly above the Navel of the intire one, the half one having no Navel; they were both Male; the whole one was a fine jolly Child, and had a beautiful Face; about nine Months old, and was very sprightly. The Urine passes sometimes from one, sometimes from the other; (never from both together) the Excrement only from the intire one. The Limbs of the half one seem'd to have grown very little since the Birth; nor were they quite so warm as those of the other; and the Sinews of his Hams were very much contracted. I was the more particular in my Enquiry, looking upon this (tho' not so extraordinary as the famous *Hungarian* Twins shown some Years ago in *London*, yet) as a very uncommon Work of Providence. We saw at *Milan* and *Verona* some Embryoes of two Bodies join'd, with one Head.

THE Country of *Lombardy* is perfectly flat; a rich Soil; fine Pastures and Corn-fields; abundance of Vines, and white Mulberry-Trees for the Silk-Worms; the Vines running up their Branches. This Country is the finest we saw in *Italy*, unless you'll except the *Campagna Felice* about *Naples*. We observ'd few Timber-Trees; only Elms and Poplars, which support the Vine-Branches, as I observ'd before of the Mulberry-Trees. The Roads are very broad and even, and most pleasant Travelling in the Summer; but some of them deep enough in the Winter: the Hedges by the Road-side are many of them cut, and manag'd with a great deal of Exactness. The Vines run up the Bodies of the Trees, and intermix themselves with their Branches [as

Vines in Lombardy.

maritant

maritant populos]; and the Extremities are drawn out from Tree to Tree, and hang in Festoons between them along the Road-Hedges; from those Hedges there go Rows of Trees along the Grounds, at about forty or fifty Yards distance from each other; the Vines all running up their Bodies: And here, besides the Festoons hanging from Tree to Tree, the Vine-Branches are extended right and left, and fasten'd to a Row of Stakes on each Side, which run parallel to the Trees: and these Stakes are as so many Pillars, supporting a sort of Penthouse, or oblique Roof, which is form'd by the Vine-Branches on each side the Trees. Thus are the Grounds dispos'd and planted on both sides the Road, and the Trees with the Vines manag'd in this sort of natural Architecture, generally speaking, all over *Lombardy*.

Carriages.

The Carriages in *Lombardy*, and indeed throughout all *Italy*, are for the most part drawn with Oxen; which are of a whitish Colour: They have very low Wheels. Some I saw without Spokes, solid like Mill-stones; such as I have seen described in some antique Basso-Relievo's and *Mosaicks*. The Pole they draw by, is sloped upwards towards the End; which is rais'd considerably above their Head; from whence a Chain, or Rope, is let down and fasten'd to their Horns; which keeps up their Heads, and serves to back the Carriage. In some Parts they use no Yokes, but draw all by the Horn, by a sort of a Brace brought about the Roots of them: The Backs of the Oxen are generally cover'd with a Cloth. In the Kingdom of *Naples*,

Buffaloes.

and some other Parts, they use *Buffaloes* in their Carriages, &c. These do somewhat resemble Oxen; but are most sower ill-looking Animals, and very vicious; for the better Management of them they generally put Rings in their Noses. The Butter and Cheese made of Buffalo's Milk, is sad Stuff: The later so much resembles Hog's Lard, that 'tis sometimes mistaken for it; of which we had some pleasant Instances.

They have one sort of favourite *Madonna* all over *Lombardy*, which is painted on the outside of the Houses in the Towns and Villages, and on little Walls rais'd Altar-wise along the Roads. The *Christ* is laid on a Bank, &c. at a little Distance from her; and she is in an inclin'd Posture of Admiration and Adoration, looking towards him; and these Words are writ under, *Quem genuit, adoravit*. Him, whom she brought forth, she ador'd.



Manner of Paying the Po &c.

G. Vander Gucht Fecit



This, I think, is the only Instance I have observ'd among them, wherein the *Madonna* does not seem to have the Superiority over the *Christ*.

FROM *Reggio*, of which I have been speaking, the first Place of Note we came to, was *Parma*: from thence we made a short Visit to *Modena*; and at our Return, pursued our Journey, by the way of *Mantua*, *Verona*, *Padua*, &c. to *Venice*.

We visited *Modena*, *Parma*, and *Verona* a second time, after we had left *Venice*, and had been at *Rome*, *Naples*, &c. So I reserve what I have to say of those Places, 'till I come again to them.

IN our way from *Parma* to *Mantua*, we pass'd the River *Leinza* by a Ferry, near a little Village call'd *Sorbolo*: A large Bridge there had been broken down by a great Inundation about two Years before. We afterwards pass'd through *Guaftieri* and *Guastalla*: At the former, there is an uninhabited Palace of the Duke of *Modena*. There is a large handsome Square, with a Portico going about three sides of it.

The Dutchy of *Guastalla* is now in the Hands of the Emperor: As we pass'd by, we saw some antique Statues left about the Palace, but all seem'd to be in great Disorder.

We afterwards pass'd the *Po* by a Ferry near *Borgo Forte*. The Roads hereabouts were then bad in *July*; though rais'd in some places about twelve or fifteen Foot above the Level of the Country. The Way of passing the *Po*, and some other of the great Rivers, is by a Ferry made of two Boats, over which is laid a Floor of Planks large enough to receive four or five Coaches with their Horses at once. The Planks are so laid as to keep the Boats at two or three Yards distance from each other, for the Water to pass between them. In the middle of the River, about 100 Yards above the Part which is to be cross'd, or more, if the Passage be very broad, is fix'd an Anchor, or sometimes the Body of a Tree, for a Center; from thence is brought a Cable held out of the Water by a Row of small Boats (perhaps a Dozen) and continued to the Ferry-Boat; this Cable keeps it from being carried down the Stream; and as soon as 'tis put in Motion by the Current, the Direction of the Rudder carries

MANTUA

it a cross. The joy'd Boats, of which the Vessel is made, move side-ways; so that the Current of the Water runs along between them; by which means the Cable is less strain'd, the Stream having less Power upon them.

In this Journey, we pass'd by *Luzara*, where was fought the Battle between Prince *Eugene* and the *French*.

MANTUA

Mantua, in or near which Place *Virgil* was born, as appears (among other Testimonies) from his old Epitaph [*Mantua me genuit, &c.*] is said to have been built 600 Years before Christ. 'Tis situated in the midst of a Lake, which is made by the River *Mincio*: We pass'd over it by long Bridges, The Water of this Lake was very low, when we pass'd it in *July*, and all over-grown with Reeds and Sedges. We find 'twas so in *Virgil's* Time.

————— *velatus Arundine glaucâ*
Mincius ————— *Æn. 10.*

Mincius with Wreaths of Reeds his Forehead cover'd o'er.

Dryden,

To this perhaps may allude that other Passage of *Virgil*.

Et qualem infelix amisit Mantua campum
Pascentem niveos Herbose flumine cygnos. *Geo. L. 2.*
Or such a Field as hapless *Mantua* lost,
Where silver Swans sail down the watry Road,
And graze the floating *Herbage* of the Flood. *Dryd.*

When it was that *Mantua* lost its Country, *Servius* in his Notes upon this Passage informs us, together with the Occasion of it; which was, when *Augustus* order'd the Grounds about *Mantua*, as well as those of the *Cremonese*, to be distributed among his Soldiers. *Augustus* having gain'd the Victory over *M. Antony*, as a Punishment to the *Cremonese*, who had sided with *Antony*, took their Grounds from them, and gave 'em to his Army; and these being not sufficient, he added those of the *Mantuans*;

Mantua; not through any Fault of theirs, but by reason of their unfortunate Neighbourhood; and this gave Occasion to that other Passage.

*Superet modo Mantua nobis;
Mantua, vae misere nimium vicina Cremona! Ecl. ix.*

Shield the *Mantuan* Towers,
Obnoxious by *Cremona's* neighb'ring Crime. *Dryden.*

The Situation of *Mantua* we find by *Livy* to have been the same as 'tis now, in, and long before his Time; *Pontibus, ut nunc, olim terra continenti adnexa fuit.* "It was formerly, as 'tis now, joyn'd to the surrounding Land by Bridges." He further adds, that "That was the longest Bridge, which leads to-wards *Verona*."

At our Coming into *Mantua*, we were examin'd by some *Flussars* belonging to the Emperor. The first Street at the Entrance is fair and open; and there are a great many good Houses throughout the City; but it did not seem to be any better peopled than the Generality of the *Italian* Cities are; which is usually thin enough. By reason of our short Stay there, we could not see the Palace, which is called *T*, from the Figure of its Area, resembling, as 'tis said, that Letter: nor was it so great a Loss, as it would have been some time ago, while the Duke of *Mantua* was there himself, possess'd of that noble Collection of Statues, Pictures, and other Rarities, which are now dispers'd all over *Italy*: For at this Time you scarce see any Collection, where they don't shew something that belong'd to the *Duca di Mantua*. The Emperor was making some new Fortifications at *Mantua*, which we saw as we left it.

As we came towards *Verona*, a large open Plain gave us a clear View of a Part of the *Alps*. We went directly upon them for a good while; then left them on our left hand, when we turned to *Verona*. The Country on that Side being flat, we had a View of *Verona* a good while before we came to it. The beginning of this Day's Journey, we had very bad Roads, considering the Time of the Year [*July*]; some deep Holes, with Water lying in them. They chang'd to a fine Gravel, as we came nearer *Verona*.

P A D U A.

FROM *Verona*, we came to *Vicenza*, plentiful of Counts, ever since *Charles* the Fifth, according to an old Story, dubb'd them so all at once.

Here are a great many Buildings of *Palladio*, publick and private : Among the rest, a Theatre, and an Arch, in imitation of the ancient triumphal ones. This makes a very pleasant View from the Road, together with the *Campo-Marzo*, which is seen through it : it lies a little on the right hand as we enter the City. We made no stay here, but pass'd on to *Padua*.

P A D U A.

OUR Approach thither was by a rais'd Way, which we went along, some time before we enter'd the City ; not unlike that as we enter *Cambridge* from *Huntingdon*. But, if we compare the Roads, we must not compare the Universities. That of *Padua* is not now in so flourishing a State, as it has been. The same may be said (and that in a much greater degree) of the City in general.

'Tis encompass'd with a double Wall ; the inner, which is the ancient one, is very ruinous ; and the outer (a Fortification made by the *Venetians*) is but in a bad Condition. Here is truly *Rus in Urbe* ; for a great deal of Ground within the Walls is unbuilt, and where it is built, the Streets are in several places over-run with Grass ; for a great many considerable Houses are uninhabited. Some of the best are in the Nature of Villa's to some of the noble *Venetians*. That of the *Foscari* has a Court before it, which to an Antiquary would be the most precious in the World, and preferable to one surrounded with the stateliest Porticoes or noblest Ornaments. 'Tis the Arena of the ancient Amphitheatre of *Padua*, and some Ruins of the Amphitheatre itself remaining are its Walls, but somewhat debas'd with modern Reparations.

Of the Churches, that of *St. Giustina* is much the finest, as to the Structure, though *St. Antonio's* does far out-strip it, as to the Devotion of the People. The great Resort of the Devout to this Church, arises from its being possess'd of the Body of that Saint ; who, κατ' ἐξοχὴν, is there call'd *Il Santo* : though, by the by, as great a Saint as he was, he has turn'd the *Blessed Virgin*

Virgin out of doors; for the Church was formerly dedicated to her, but since he set footing there, it is no longer hers. The whole Church is very rich in Monuments, silver Lamps, and other Ornaments; but the *Capella del Santo* [the Chapel of the Saint] is so in a much more extraordinary manner. There his Body is deposited in a rich Tomb of white Marble, the upper part of which is an Altar; it stands *Isolata*, as they call it; that is, not joyned to any Wall or Pillar, but single by it self, so as that you may go quite round it, and view it on every side: there are some Chinks between the Stones, on the back part of it, through which there passes from his Bones (as they tell you) an aromattick Scent. Such a Scent there certainly is, but That may be accounted for without a Miracle. Three Sides of the Chapel are fill'd with Basso-Relievoes in white Marble, representing the History and Miracles of the Saint: They are most of them excellently well done, by *San-sovino*, and other very good Masters*: The fourth is open to the Church. There are two great Silver Candlesticks supported by Angels finely done in white Marble by *Parodio*; besides near forty silver Lamps continually burning. The Resort to this Chapel, and indeed to the whole Church, for the sake of this Saint, is incredible; scarce yielding to the *Casa Santa*† itself. Hither sometimes come Pilgrims from very distant Places; and the Concourse from the neighbouring Cities is very great. Here they hang up their Vows; here they rub their Beads, and Fore-heads too upon the sacred Marble, after they have greedily drank up the precious Scent at their Nostrils. In short, however thin of People the other Parts of *Padua* may be, this Church is always sufficiently crowded. In the Choir are fine Bas-Reliefs, in Wood, by *Andrea Briofco*, Anno 1515; others in Brass, by *Giacomo Velano*, Disciple of *Donatelli*; Scripture Stories. Near the Choir, hangs a Picture of St. *Antonio*, which they say is an Original, done from his own Face. The Inscription tells us he died Anno 1231, *etatis* 36; a young Age to have attain'd to so great a Reputation for Sanctity! Behind the Choir is an additional Building, which they call the Sanctuary, a *Rotonda*; begun thirty Years ago, and not quite finish'd when we were there in 1720. 'Tis richly adorn'd with Marble, and has some good Statues of *Parodio*. Behind the Pulpit is an old

* Tullio Lombardo, and Hieronymo Campagna Veronese.

† The Holy House of Loreto.

old Chapel [of St. *Felix*], where there is the Crucifixion of our Saviour, the Casting Lots for the Garment, &c. finely painted in Fresco by *Giotto*, and the best preserv'd of any thing I have seen of that old Master.

There is another Chapel, all hung round with Vows; among which there is a pretty odd one of a Man, who, they tell you, was wrongfully imprison'd in a Tower: He implor'd the Assistance of St. *James*, who came, and gave the Tower a Tip, to make it lean a little on one side; and out crept the Prisoner at the bottom: And the Representation of this Master, is the Subject of the Motive Picture hung up there. I know not how St. *James*, or any such old-fashioned Saint, came to be in so much Credit with him: for, generally speaking, the Scripture-Saints hold no degree of Esteem, if compar'd with those of the modern Calendar.

Near this Church, is what they call the School of St. *Antonio*. There are at *Venice* a great many Buildings of this nature, which are Meeting-places for certain Confraternities, upon religious and charitable Accounts.

The Inside of this School is all painted in Fresco; the Subject, the Life and Miracles of the Saint. Several of them are done by *Titian*. In one of them, a new-born Infant, at the Command of St. *Antonio*, pronounces who was his Father.

The Man had come home from abroad, and found his Wife brought to bed: He was not satisfied as to the Child, thinking he was not his own. St. *Antonio*, knowing the Suspicion to be unjust, to clear the Innocence of the Mother, gives the new-born Infant the Power of Speech: The wise Child knew his own Father, and immediately claim'd him.

In another, a Youth had kick'd his Mother, and at Confession declar'd it to St. *Anthony*: St. *Anthony* told him, he deserv'd to have his Foot cut off for so wicked an Act; the Youth, struck with Remorse, immediately went home, and cut off his own Foot. The Mother went and told St. *Anthony* what had happen'd. St. *Anthony* came, set his Foot on again, and perfectly heal'd him.

In a third, a Soldier had kill'd his Wife, on Suspicion of her having play'd him foul play. As he was making off, St. *Anthony* met him in the way, and bade him go back; told him his Wife was not dead; that she was alive, and innocent. A great many other Stories of the like sort, are painted round by other Masters, which

I did not much regard, nor should I have been so particular in these, but that I found them so well told by *Titian*. 'Tis the general way in most of the Convents, to have the Life and Miracles of their Founder, or some considerable Saint of their Order, painted round their Cloyster, in several Compartments under the several Arches; and be the Cloyster never so large, they seldom fail of Miracles to go round with it.

At a little distance from this Church and School, is an Equestral Statue in Brasse of *Gattamelata*, a General of the *Venetians*.

The Church of *St. Giustina* was design'd by *Palladio*: 'Tis truly a noble Structure, and most richly adorn'd on the Inside with Marble, Paintings, and Gilding. I cannot say much as to the Beauty of the Outside. In the first place, you don't come well at the Sight of any part of it, except the *Façade*, and that is utterly unfinish'd, left only in rough Brick-work, to be cover'd some time or other with a fine Front of Marble. The several lesser Cupola's, which go along the Nave, though they look extremely well within the Church, have not so good an Effect on the Outside; but seem'd rather to embarrass it, according to such Views as we had of it, at some distance: But the Inside is truly beautifully well lighted, having fair open Views, enliven'd but not incumber'd with Ornaments. I know not whether (after *St. Peter's at Rome*) any Church I have seen, would afford a better and more agreeable Variety of Prospects, if well taken in Perspective. The Architect indeed seems here clearly to have out-done himself, if we compare any of his other Works (tho' he has done many fine ones) with this. As the whole is finely adorn'd with Marble, so is the Pavement extremely rich: The Figure of the Design in the Disposition of the Marbles, is various in the several Chapels; and in the several Parts of the Nave; the Fancy in some places is a little odd: A good deal is laid in such Form and Shades, as to represent Cubes set on one Corner: One Chapel represents Beams set a-cross, and Hollows between them. *Quere*, How well judg'd, when the Floor you are to walk upon is (as it should be) really even, to contrive industriously, with great Art and greater Cost, to make it appear uneven. One must not over-much regard the Accounts they give sometimes of the Expences of such Works; but they told me, that this Pavement alone cost three hundred thou-

thousand Silver Ducats, which are worth about 3 s. 4 d. or 3 s. 6 d. apiece. [At 3 s. 4 d. apiece, it comes to 50000 l. Sterling.]

The same Person told me they had offer'd eighty thousand Crowns to have the *Façade* adorn'd with Marble; but that it would not be undertaken for that Price. The Friars of this Convent [*Benedictines*] are rich enough to do almost any thing. There is within the Church, a fine *dead Christ*, *Blessed Virgin*, &c. in white Marble, of *Parodio Genoesè*. There is a Well in the same Church cover'd with a Grate, and encompass'd with a Parapet-Wall, in which are preserv'd the Bones of a great many Martyrs, who suffer'd Death (as they say) in a large open Place before that Church; part of which is from thence call'd *Campo Santo*. Hither the Pilgrims come to rub their Beads upon the Stones that are about the Well, and kiss them with great Devotion. They are not content with less than two of the four Evangelists, St. *Matthew* and St. *Luke*; both whose Bodies they say they have there, and whose Tombs they shew; and insist, that, tho' they pretend to have a St. *Luke* at *Venice*, This of *Padua* is the true one. They told us, that the then present Pope [*Clem. XI.*] had indeed declar'd in favour of the other; but Time would come, they did not doubt, when Their's would be again pronounc'd The Authentick, as it had been in Times past. I saw a Fellow crawling on his Hands and Knees about the Tomb of St. *Matthew*. There are fine Basso-Relievoes in Wood in the Stalls of the Choir. The great Altar-piece represents the Martyrdom of St. *Giustina*; 'tis of *Paolo Veronese*; the Design seems a little confus'd, and not so *degagé* as most of his other Works are. In an old Choir adjoyning, there is some Painting of *Andrea Mantegna*, and an Altar-piece finely colour'd by *Hieronymo Rumani*. There is a subterraneous Chapel with a Corridore leading to it, painted in Fresco. This (as I remember) they said was St. *Giustina's* Prison. The Convent is very large; one of their Cloysters is surrounded with very old Painting in Fresco. They have a very fine Library with curious Pillars of Marble, and fine Carving in Wood; for they pretty much study the ornamental Part; there is a fine Visto through it and the Abbot's Apartment. Their Cellar is not worse furnish'd than their Library; it has several large Vaults, with double Rows of Butts two Yards Diameter each.

At the Church of the *Emeritani*, the *Engliſh*, though Pro-
teſtants, have a Right of burying; a Privilege not elſewhere
allowed to thoſe they call Hereticks. On each ſide the great Altar,
is a Saint painted by *Giorgione*. In a Side-Chapel, the Death of
St. *James* by *Andrea Mantegna*, and the Death of St. *Chriſtopher*
by *Giusto*. There is a fine St. *John* of *Guido* in the Sacriſty.

At the Entrance of the Garden of Simples are Directions for
your Behaviour when admitted. *Hic Oculi, hinc Manus, &c.*
“Look, and welcome, but, Hands off.” We ſaw there the *Ju-
jube*, which bears a Fruit ſomewhat like an Acorn; we ate of
them at *Venice*. There was the *Lentisco di Scio*, the *Flos Paſ-
ſionis*, representing the Instruments of the Paſſion, and ſeveral
African and other foreign Plants.

The Garden of *Papaſava* is very pleaſant, with Statues and
other ſuitable Ornaments. From the Top of a Summer-Houſe in
the middle of a Wilderneſs or Maze there, we had a pleaſant
View of that part of the Town. There is a whole Houſe of Ar-
bours, with Galleries, Chambers, and Beds of Earth inſtead of
Feather-beds, and all Paſſages of Door-caſes, &c. as in a
Houſe. At the Garden *Moroſini*, we ſaw the *Pompelmus*,
a Species of Orange of a vaſt Size, an *East-Indian* Fruit:
’tis ripe in *May*. The Gardener told us, he had four thouſand
different Species of Plants.

At the *Palazzo di Mantua*, we ſaw a Coloſſal Statue of *Her-
cules*, nineteen Cubits high: ’Twas made by *Ammanati Fio-
rentino*.

The Univerſity is better regulated than it has been. There
are none, or very rarely now, any of thoſe * *Chi-va-li*, Murders
that formerly were frequent. The Number of Students is not
ſo great as it has been: and they have found a Neceſſity of bring-
ing it under better Regulations. All the Building belonging to
the Univerſity is no more than the Schools in ours, and diſpos’d
in much the ſame manner; with Halls for Readings in the ſe-
veral Faculties; for the Students lodge in the Town; and ſo too
they do in moſt of the other foreign Univerſities. The Arms of
thoſe that have been Rectors, Profeſſors, Syndics or Counſellors,

Sindici.
Conſiliarii.

are

* That was the Word, when the Mohawking Scholars rambling among the Porticoes
in the Streets a-Nights, knock’d down People, and murder’d them for Sport. V. *Mif-
ſon*.

are hung round the Porticoes within the Court. Of the Counsellors there are twenty-two; one out of each of the several Countries, from whence Students come; *English, Scotch, &c.* as well as those of Roman-Catholick Countries. Among those of our Nation I observ'd the Names of *Finch, Willoughby, Stokeham, Frewen, &c.* Besides the Coats of Arms, there are Pictures and Busts of some of them. There is a Theatre for Anatomy, dispos'd in the same manner as I suppose is usual elsewhere. A Table for Dissection of the Body is in the Area, and but just room to go about it. Galleries go round in several Heights, as narrow and steep as well can be; that such Persons as are in the upper ones may be the less hinder'd from seeing, but those toward the Top, I think, cannot see much. There are several Houses in the Town painted on the Outside by *Paolo Veronese, Giorgione, &c.* The Knockers at the Doors of some of the principal Houses are finely imagin'd, Animals of several sorts, Foliage, &c. like some of the antique Lamps. Mr. *Talman* had several of them design'd by Signior *Grisoni* to bring into *England*.

At the *Casa Varese* is a pretty good Collection of Pictures, antique Busts, and Statues.

The suppos'd Bones of *Antenor* and *Livy* are almost in as high Esteem with the *Paduans* as those of their two Evangelists; and the two former may in time become Saints, as *Boetius* is now at *Pavia*.

The Tomb of *Antenor* is plac'd at the End of a Street, (I think 'tis that of St. *Lorenzo*) in a Row with two others; one of which is *Zabarella*, an ancient noble *Paduan*.

The Tomb of *Livy* is plac'd at the upper end of the Town-House, which is very large, and much resembles *Westminster-Hall*: 'Tis up stairs. About the upper end there are some old Paintings, much decay'd; they are said to be of *Giotto*. Towards the lower end is what they call the *Lapis Vituperii*.

On this Stone 'twas anciently a Custom (not practis'd of late) that if a Debtor would sit down bare-buttock'd, in a full Assembly, and swear himself not worth such a Sum, (about five Pound of our Money) he should be freed from his Debt, and all further Prosecution of his Creditors.

Though



A. Burcello B. Remulcio C. Gondola.

G. Vander Gucht Fecit.



Though there are several large open Places, and much waste Ground within the Walls of *Padua*, the Streets are many of them very narrow, and very ill-pav'd. There are Porticoes along the Sides of the Streets here, as in most of the other Cities of *Lombardy*.

The River dividing itself into Branches, runs through several parts of the City, which makes it very pleasant.

They have here a Cloth-Manufacture; and the noble *Venetians* are, for the Encouragement of it, by their Laws oblig'd to wear no other Cloth, at least for their Gowns; but they find means to evade it.

Martial makes himself merry with the *Tunica Patavina* in his Time.

*Vellera cum sumant Patavinæ multa trilices,
Vix pingues tunicas serpa secare potest.* L. 14. Ep. 143.

Coarse *Paduan* Drabs exhaust the wasted Fleece,

A Saw can scarce work through the stubborn Piece.

We find by this, that the Cloth-Manufacture of *Padua* is at least an ancient one.

Our Antiquary at *Padua*, Dr. *Mingoni*, a Doctor of Laws, keeps a Register of the Strangers he attends upon; his Fee is a *Pistole*.

From *Padua* we went in a *Burcello* down the *Brenta* to *Venice*.

The *Burcello* is a large handsome Boat; the middle part of which is a pretty Room, generally adorn'd with Carving, Gilding, and Painting. 'Tis drawn down the *Brenta* with one Horse to *Fusina*, the Entrance into the *Lagune*; and from thence to *Venice*, 'tis hawl'd along by another Boat, which they call a *Remulcio*, with four or six Rowers.

The Passage down the *Brenta* is very pleasant, being enliven'd on each side with pretty Villages, and with Palaces, many of them built by *Palladio*, which are Villas to the noble *Venetians*. There is one which they call *al Albergo d'Oro*; it belongs to a Family of the *Grimani*. Of one of this Family they tell this Story: Thar he had lost at play a great Sum of Money, and all his real Estates one after another, but this Villa: When this came to be made the Stake, he insisted upon excepting out of it a great Tree, he had a particular Kindness for: it was agreed to; but his ill Fortune

VENICE.

still pursuing him, and this Villa being gone after the rest, he at last set this dear Tree likewise against a Sum of Money. At this Throw, Fortune again turn'd; he sav'd his Tree, and won the Money. He continued his Play, got back his Estate, and with it a Sum of Money too, much greater than that he had lost. From this lucky Turn, that fortunate Tree to which it was owing, takes its Name; and is called *Albero d'Oro*, the golden Tree.

We pass'd through several Sluices, which are for keeping up the Water in the River.

From *Fusino*, where we enter the *Lagune*, 'tis five Miles to *Venice*.

V E N I C E.

THE *Lagune*, or Lakes, (in the plural number, tho' it be but one) * is the Name given to that vast Harbour, or inner Gulph, in the midst of which *Venice* stands. It has in it many Shallows; and, for the avoiding of them, there are Rows of Poles, on each hand, whereby the Boats are directed to keep the Channels in the several Roads that are to be taken. It is parted from the outer or great Gulph, the *Adriatick*, by a long Neck of Land, which they call the *Lido*; the Word in the general Acceptation signifies no more than Shoar; and this *Lido* serves as a Mole to keep the main Force of the Sea from much affecting the *Lagune*: these are generally pretty smooth, except in case of high Winds, which sometimes rise very suddenly, and with great Violence: in such case, Woe to the *Gondola's* that are abroad, for they can endure no Weather. When there is any sign of a Storm approaching, they immediately make homewards, with all the Haste they can; and if they happen to be caught, they strait throw away the Tilt or Awning: one of these is the nearest Word we have for the covering of a Place in the middle of the *Gondola's* made with a Frame of Wood, done over with black Bays, with a Door at the Entrance, and little sliding Windows on the Sides. Not only on the *Lagune*, but in the Canals with-
in

* The speaking of the *Lagune* in the plural Number, is not without Reason neither; they being distinct enough in their Bottoms, tho' their Waters be united in one common Surface at Top.

in the City, when a sudden Storm arises, though the Canal be now spread over with *Gondola's*, in a moment's time they all disappear. The Figure of the *Gondola's* is very long in proportion to their breadth; and yet 'tis wonderful to see with what Dexterity the Fellows will manage them, at a short turning in the narrowest of their Canals, and avoid clashing against other *Gondola's*; and this is frequently done by one *Gondolier*, for the hackney *Gondola's* have no more. At the fore-part of the *Gondola* is an Iron Plate, rais'd about five foot, in figure not much unlike a Swan's Neck; there are (a sort of) broad Teeth which go along the fore edge of it; and it terminates in a kind of Ax's Head at top. The *Gondola* is not a Vessel made for War, but by the formidable appearance in the Front of it, it seems to threaten as much as a *Roman Rostrum*. Tho' the *Gondoliers* are a Set of Fellows that have all their paces, they do not in a literal Sense *look one way and row another*; they row standing; one at the fore-part of the *Gondola*, and the other behind. The best place in a *Gondola*, and That you compliment your Friend with, is on the left hand; the Reason is, that you have there a fuller View of the fore *Gondolier*, who stands on the right side of the *Gondola*, in case you would give any Directions to him. But they are very exact in *Italy* to give the right hand in a Coach to the most honourable Person.

'Tis time I should say something of the City itself; I have been led insensibly to speak of the *Gondola's* first; and, I hope, not altogether amiss; for they are made use of sometimes as a Conveyance to the City, as well as in it.

TO begin then with the distant View of the City: 'Tis a Pleasure, not without a Mixture of Surprise, to see so great a City as *Venice* may be truly call'd, as it were, floating on the Surface of the Sea; to see Chimneys and Towers, where you would expect nothing but Ship-Masts. It stands surrounded with Waters, at least five Miles distant from any Land; and is thus defended by its fluid Bulwark better than by Walls or Ramparts; for, let the *Venetians* but pluck up their Poles out of the *Lagune*, and they may defy any foreign Vessels coming near them by Water; and by Land there's no coming at them.

Though

Though the Excellence of *Sannazarus's* Epigram has made it so generally known, I cannot forbear repeating it on this Occasion.

Viderat Adriacis Venetam NEPTUNUS in undis

Stare urbem, & toti ponere jura mari.

Nunc mihi TARPEIAS quantumvis JUPITER arces

Objice, & illa tui Mœnia MARTIS, ait.

Si Pelago TIBRIM præfers, urbem aspice utramque,

Illam homines dicas, hanc posuisse DEOS.

The following Translation was taken in part from *Tate's* Miscellany.

Neptune saw *Venice* on the *Adria* stand

Firm as a Rock, and all the Sea command;

If thou *Tarpeian* Tow'rs, great *Jove*, said he,

Prefer to these, and *Tiber* to the Sea,

Compare the Cities, view 'em both, and then

Own this was built by Gods, and that by Men.

The *first Rise of *Venice* was owing to the terrible Havock made by *Attila*, that *Flagellum Dei*, that Scourge of God, (as he is call'd) on the *Terra firma*, when he routed the People from their Habitations, and drove all before him with Fire and Sword. Such as could, betook themselves to the Banks where *Venice* now stands, and there took Refuge; and the Repose which was denied them on Land, they found amidst the Waters. And as *Romulus's* *Rome* was only Clay Cottages, and continued little better, 'till *Augustus* gave her Marble Palaces; so

was

* That is, first as to any thing considerable: tho' the Islands of the *Lagune* where *Venice* now stands, were inhabited long before; but that was only by poor Fishermen, till the beginning of the fifth Century, at which time the *Rialto* being declar'd a Place of Refuge by the *Paduans*, who were Lords of the Islands of the *Lagune*, it began then to be flock'd to as a safe Retreat, in times of Calamity and Distress; which were brought upon them by the several IncurSIONS of the *Goths* and *Huns*: — of the *Goths*, first under *Radagaisius* in the Year 407; afterwards under *Alaric*, in the Year 413; — of the *Huns* under *Attila*, as above-mentioned.

was the original *Venice Lateritia* *, tho' it be now *Marmorea*; for so in fact it now is, in a great measure; several of its Churches, other publick Buildings, and the principal Palaces, being all of Marble; and not plain Marble only, but inlaid with *Serpentine*, *Porphry*, and other richer Stones. That part of *Venice* we first come to, is much broader than the other, which is in a great measure taken up by the Arsenal. The great Canal runs through the nearer part of it, in the Figure of an S inverted , the famous Bridge of the *Rialto* going over the middle of it. There is another considerable Canal called *Canal Regio*, but nothing so great as the last named: That Canal is strait: The lesser Canals like Veins in a Body disperse themselves through every part of the City. These Canals are the great Streets of *Venice*; for, the Land-Passages (which they call indeed no more than *Calle*, Paths or Foot-ways) are much the same with our Alleys in *London*. Nor do I know any thing so like them as the Alleys by *Round-Court* near *Covent-Garden*. There is generally little more room than for two to go a-breast; and when you come to a Place big enough for a Boy to whip a Top in, they call it a *Campo*, Tho' the general and most publick Passage be by Water, there is a Communication between all the Land-Passages (except those of the *Giudecca*) by Bridges; of which there are between four and five hundred. These Bridges very rarely have any Battlements, and generally consist of one Arch. The Ascent to them is by Steps, made of what they call the *Pietra dura*, a sort of white Marble; which is often so slippery, it requires a careful footing. There is not such a thing as a Coach or a Cart to be seen in all this great City: if there were, I know not where they must drive them. All weighty Burthens are carried by Water; all Visits paid the same way; and you have no more to do than step out of your *Gondola* into your Friend's House. In some few Places, they have what they call the *Fun-*

Romam Lateritiam inveni, Marmoream reliqui.

* It was, in strictness, then not so much as *Lateritia*. Reeds and Wood were the first Houses, in the Time of *Alaric*——Afterwards, upon the miserable Destruction of the Cities on the *Terra firma*, by *Attila*, the People that were driven from them having now no hopes of returning to their former Habitations, began by degrees to settle themselves in the *Lagune*; fetching away the Stones and Marble of those demolish'd Places to build themselves others more safe in those Islands. *Appendix to Puffendorf's Introduction to the History of the principal Kingdoms and States of Europe.*

Fundamente between the Canals and the Houses, like the *Quays* [or *Keys*] they generally have in the Towns of *Holland*, and in some Places here: Those that are on the Sides of *Fleet-ditch* are most like them of any that I know here. But for the most part the Houses stand directly in the Water; with a pair of Stairs for conveniency of landing. We frequently

see Crab-fish, left at Low-water, crawling on the Sides of the Houses. They call them *Granci teneri*, tender Crabs, their Shells being soft.

The Prospects are often very agreeable as you pass along the Canals: The perspective View through the Arches of many Bridges at once, in the lesser Canals, and Palaces frequent in all, but more particularly adorning each side of the great one, make the voyaging through these watry Streets very entertaining.

I know not what there may be in other parts of the World; but there seems somewhat particular in this City, that distinguishes it from all others I have seen; not only in its extraordinary Situation, but the very Look of the City itself; in the Appearance of the Nobles; in the Divisions of the People; a good deal in their Habits, especially those of the Women, which differ even from those of the other Cities of *Italy*.

The Churches, Schools and Palaces, are many of them built in regular Orders of Architecture, and in a good Taste, by *Palladio*, *Scamozzi*, *Sansovino*, &c. The older ones have a sort of *Gothick* Finery, which may be call'd rich at least, if not beautiful. The outside Ornaments of each of these seldom extend further than the *Facade*: there are indeed some Exceptions. 'Tis not enough that the Churches, and other principal Buildings, abound with fine Paintings within; but you'll see many private Houses, and some of them mean enough in other respects, ennobled on the outside Walls, by the Hands of *Titian*, *Tintoret*, *Paolo Veronese*, *Giorgione*, *Pordenone*, and other principal *Venetian* Masters. This Practice in general is common enough in other Cities of *Italy*; but we do not often elsewhere meet with such Hands on the outsides of Houses as we do here.

The chief and much the most beautiful Part of the City is the *Piazza di S. Marco*. 'Tis of an oblong Figure, having the Church of *St. Mark* at one end, and that of *St. Geminiano* at the other. On the Sides, are the *Procurati's*; the old on one side, the new on the other. The *Piazza* makes

a Return at a right Angle, towards the Sea; and with it the new * Procuraties on one side; the *Doge's* Palace is on the other. This Return of the *Piazza* is call'd the *Piazzetta*, or little Place. On one side the *Piazzetta* [that next the *Doge's* Palace] is the *Broglio*, where the Noblemen meet and walk, and no other Person is to intermix among them, or walk in that part while they are there, except barely to cross. I have seen them sometimes on the other Side, but the first is that which they most usually frequent. They are so civil as to take up no more than one side at once. At the corner of the new Procuraties, just as you turn out of the *Piazza* into the *Piazzetta*, stands the *Campanile* [or Steeple] of St. Mark; for in *Italy* the Steeples are generally separate from the Churches.

At the end of the *Piazzetta* next the Sea, are two † *Granite* Pillars; on the Top of one is St. Mark's Lion, on the other is St. *Theodore*, and a Crocodile at his Feet. St. *Theodore* was the ancient Patron of *Venice*, but was forc'd to give way to St. *Mark* upon the arrival of his Body there. St. *Theodore* holds a Lance in his left hand, and has a Buckler on his right; which they say is a Symbol, denoting that Self-defence is the principal thing they aim at, and that they are never forward to take up offensive Arms but in case of Necessity. Notwithstanding this plausible Explication they give of the Matter, it seems to have been the Sculptor's Blunder; which the *Venetian* Engravers of these Days choose rather to cover than account for, by putting the Lance in the right Hand, in the Prints they give us of him. Between those two Pillars is the Place where Criminals are executed: and 'tis said that the noble *Venetians* won't by any means pass between them; that they look upon it as ominous, and a Prefage that he that does it, shall end his Days there. This Superstition had its Rise from the Example of the Doge *Marino Falieri*, who arriving at *Venice* after his Election, and not being able to pass under the Bridge of the *Canal di S. Marco*, the Waters being so high, landed between these Pillars: which did

* The *Procuratie*, as they call them at *Venice*, (or Procuraties in *English*) are Ranges of Apartments belonging to the *Procurators* of St. Mark. Somewhat more will be said of these hereafter.

† An *Egyptian* Stone; wherein are many Grains, or small Stones, distinct; like those of which Gravel consists. I have seen, in the Obelisks at *Rome*, which are of the same sort of Stone, empty Holes or Sockets, whence the small Stones had been struck or pick'd out.

Amelot.

did indeed precede his ill Fate, but surely did not cause it. This Doge, not able to obtain the Justice he demanded against *Michael Sten*, who had been too free with his Wife, or one of his Family, resolv'd to revenge himself by a Massacre of the principal Nobility; but one engag'd with him in the Conspiracy, [*Bertrand Pelizzurre*] discover'd it to the Inquisitors of State, who the same Day cut off this Doge's Head in the first Year of his Government, and the 80th of his Age.

In Memory of this Discovery they have now an annual Procession round the *Piazza di S. Marco* on the 16th of *April*, *St. Isidore's Day*; and in the Hall of the Great Council, where are the Pictures of the *Doges*, with their Names, there is only a black Cloth in the Place of his, (*per infauſta memoria di diſhonore*, for the unhappy Memory of the Disgrace, as says *Contarini* in his History of *Venice*) with these Words, *Locus Marini Falietri decapitati*, The Place of *Marino Falieri*, who was beheaded. They have it now for a Proverb at *Venice*, *Guardati dal Intercolonnio*, Have a care of the Space between the Pillars. Near the other end of the *Piazzetta* are two square Pillars of white Marble, between which 'tis said a Doge was once hang'd; and they have since been called *The Doge's Gibbet*: they stand just at the Entrance into the Doge's Palace. Hard by are four Figures, two and two, as whispering; which they say represent so many Brothers, each two of them plotting to poison the other two, which accordingly they did, and all four died.

We cannot say of the Church of *St. Mark* as *Ovid* does of the Palace of the Sun, that the Workmanship out-does the Materials, but just the reverse. I have never seen such Variety of Marble in any one Place, and that so beautiful as here; the whole Church, Inside and Outside, is all Marble and *Mosaick*, Cieling, Sides, and Floor. There is indeed an excessive Diligence seen in the Workmanship, which has produced a perfect Exactness as to the manual Part: 'Tis pity the Design was not conducted by a better Judgment, and a finer Taste of Architecture: 'Tis neither what we call *Gothick*, nor is it regular: Those that have been in *Greece* say 'tis built after the manner of the Churches there; and it seems to be an awkward irregular putting together of some of the regular Parts of Architecture; for the Pillars are many of them of the *Greek Orders*, but not right either in their Measures or Disposition. There are a world of trifling small Pillars at the Front

Front without; four or five little ones mounted on the Top of a big one. The Inside seems much better than the Outside; the parts larger and more noble; but 'tis heavy and dark. The *Mosaick* Designs (after *Titian*) are some of them as good, as others (the older ones) are odd and extrayagant. They are most of them Scripture-Stories, or legendary Accounts of some of their Saints: but there are likewise other Fancies. Among the rest there are represented two Lions fair and fat, plac'd in the Water; two others, lean and meagre, upon dry Land; to denote that the *Venetians* (whose Ensign is the Lion), while they employ themselves at Sea, will be rich and powerful; but if they leave that for the Land, will become poor and weak. There is a sort of Portico at the Entrance; which likewise makes a Return, and encompasses a good part of the Church: This also has a great deal of *Mosaick*. Over the chief Entrance there is a Figure in a Priest's Habit, with his Hands extended upwards; and over his Head a single Hand, as blessing him. This is a very good Piece of *Mosaick* after a Design of *Titian*. They have here a *Madonna*, which they tell you was painted by *St. Luke*; and some Pillars from *Solomon's Temple*: I think they are of *Serpentine*. *St. Luke* is but little oblig'd to them for the Pieces they ascribe to him: Charcoal and Brick-dust are generally their prevailing Tincts. It seems as if they pick'd up the most sullied gloomy *Madonna's* they could get, as better favouring of Antiquity, to affix *St. Luke's* Name to: but the mischief on't is, that several we have seen appear to have been painted in Oil; which was not made use of in painting, 'till of very late Days, compar'd with those of *St. Luke*. They generally indeed take care you shall not come very near, to examine the Workmanship; but keep you at an awful Distance, under a Shew of Reverence to the sacred Image; which has for the most part a Glass over it too. The middle Gates at the principal Entrance into this Church are of Brass; I think those on each side them are so too. 'Tis not only the Inside of this Church and Portico that is filled with *Mosaick*; but they have a great deal on the Outside likewise, open to the *Piazza*, in the *Mezzo-Lune*, as they call 'em [Half-Moons], under the several Arches, design'd by *Maffeo of Verona*. Over the middle Gate stand the four famous antique Horses, of Brass gilt. It is said they are the Work of *Lysippus*, and that they were presented to *Nero* by *Tiridates*

King of *Armenia*. They stood first on *Nero's* triumphal Arch at *Rome*, and were remov'd thence by *Constantine* to *Constantinople*; when the *Christians* took that City in the Year 1206, they were brought thence by the *Venetians*, and plac'd where they now remain. A good deal of Gilding yet appears: in the other parts they are greenish, occasion'd by the Weather. They are of a fine Design, and great Spirit in the Execution. I have seen Medals of *Nero*, having on their Reverse the Triumphal Arch, with the Horses upon it. 'Tis said it was the Intent of the *Venetians* at the building of this Church, to make it the finest thing that should be seen; and had the Architect been as good as the Materials are rich, it might have been so; for certainly no Cost or Pains have been wanting, that might contribute to its Ornament.

On the South Side of this Church stands contiguous the Treasury of *St. Mark*, rich in Jewels and in Relicks; the different Treasures are kept separate; the State-Jewels in one Apartment, the Relicks in another: tho' the later are pretty well enrich'd with Jewels too. The Sight of this Treasury is not a Matter very easily to be compass'd. Three Procurators of *St. Mark* have the three Keys of it, and 'tis necessary that one of them be present whenever it is shewn, and that the other two send their Keys: so that the opening of it is generally in compliment to Persons of Distinction; and there have been Instances of some of Them, who tho' they have been promised a Sight of it, and had a time fixed for that purpose; yet have waited for some Hours, and been disappointed after all: but my Lord *Parker* had a quick and respectful Admittance. The Procurator *Foscarini* was the Gentleman who took the trouble of being there that Day. The principal Relicks they shew'd us, were, what they call'd the Blood of our *Saviour*, some of the Wood of the Cross, one of the Nails, and one of the Thorns; a Knife made use of at our *Lord's* Last Supper: some Milk of the *Blessed Virgin*, some of her Hair, and some of her Veil. Relicks of Saints in great abundance; their Skulls and other Bones; Parts of their Garments, &c. Among the rest they shew'd a Joint of *St. Christopher's* Finger, which a Lady who stood next to me observing to be a very large one, declar'd she should now no longer wonder that they painted *St. Christopher* of so vast a Size; and, large indeed are the Representations of him: I have seen Pictures and Statues of him which I believe were

were ten Yards high. There were several noble Ladies there; for this Treasury is so seldom seen, that when it is to be opened, 'tis presently nois'd about; the *Procurator* admits some of his Acquaintance, and others are ready to crowd in; so that we had some difficulty to get a Sight of what we came for. This Apartment was shewn by a Canon of the Church of St. *Mark*. At the shewing of the Temporal Treasury, the *Procurator* was closely present himself. Here are kept the State-Jewels: the chief of which is the Doge's *Corno*; the Fellow who shew'd it inadvertently call'd it *La * Beretta del Serenissimo*; but, by direction of the *Procurator* who presided, he chang'd the Term to that of *Corona*. The Cap-part of the *Corno* is of Crimson Velvet, brought forward with a sort of Puff a-top, after the Manner of what is always called among the *Virtuosi*, the *Phrygian Bonnet*; as it is seen in several antique Statues and Basso-Relievo's; particularly their own *Ganymede*, which hangs from the Cieling at the Entrance into their publick Library; and also on some Medals. The lower part is encompass'd with a Circle of Gold, set with large Pearls, and other Jewels of a great Value (as are likewise the other parts), and a rich *Carbuncle* a-top.

The Origine of the Ducal *Corno*, some pretend to have been this. That *Pepin*, Son of *Charles* the Great, being by his Father establish'd King of *Lombardy*, had a mind to see the *Rialto* (for as yet it was not call'd *Venice*); and being receiv'd there with great Marks of Honour, did, on his part, make a Return, by several Acts of Liberality; discharging the annual Tributes, payable by them to him, and presenting them with Land of five Miles Extent in the *Terra firma*, against the *Lagune*; with ample Liberty of Trafficking, both by Sea and Land: and that *Pepin*, observing the *Doge* to wear no external Mark of Dignity, took off one of the Sleeves of his Vest, and put it upon the *Doge's* Head, in the Form of a Bonnet: And from hence came the Original of the Ducal *Corno* or Horn; so named, from the pointed end of this Sleeve upon his Head. And at that time, it is said, the Place first received the Name of *Venice*; for that *Pepin* would have the Isle of *Rialto*, with the other neighbouring Islands, to bear the Name of *Venice*, by which Name the whole Province adjoining to the *Lagune*, was then call'd.

Veneti or
Heneti.

They shew also the Crowns of *Crete* and *Cyprus*; the *Venetians* have the Crowns, and the *Turks* the Kingdoms. We saw like-

likewise twelve Gold Breast-plates, enrich'd with large Pearls, and other Jewels, which belong'd to the Ladies attending the Queen of *Cyprus**; and as many rich Ornaments for the Head, which were for the Ladies of *Helena* the Empress. There were a great many other rich Jewels, and curious Vessels of Rock-Crystal, Agate, and Jaspers, of which it were as endless, as useless, to attempt an Inventory; besides, that some of them have been mention'd by others. Over the Door there is placed a very curious Piece of Art, a St. *Jerom* in the Wilderness, in *Mosaick*: 'tis of a very good Design, and particularly curious for the Workmanship: the Bits of Stone are excessively small, and so they had need, for the whole Figure seem'd not above a Foot in length; yet every part perfectly well express'd; not only in the principal Figure, but in his Companion-Lion, and the Landskape.

The *Doge's* Palace is contiguous to the Church of St. *Mark*: A Corner of the Church comes into the Court, and appears as a part of the Palace. At this Corner stand two good Statues of *Adam* and *Eve*, made by *Andrea Riccio a Paduan*. The Architecture of the Palace, on the Outfides which are towards the *Piazzetta* and the Sea, is very odd and extravagant. There are two Heights of Porticoes which go all along; above, there is a flat Brick-wall carried up, without either Pillar or Pilaster; only variegated with different-colour'd Bricks, and some ill-shap'd *Gothick* Windows. The depth of this plain Wall is more than that of the two Porticoes which are under it put together; so that it has a very heavy Look. The Pillars in the lower Portico have no Base, and are scarce half the length they should be; so

* The Story that is told of the Method whereby the *Venetians* became possess'd of the Crown of *Cyprus*, and the Breast-plates of these Ladies, has not all the Circumstances of Honour that one could wish. *James*, the last King of *Cyprus*, considering the intire Friendship that had been kept up between his Ancestors and the *Venetians*, came to *Venice*, and desir'd the Senate to single out one of the Noblemen's Daughters, and adopt her as Daughter of the Commonwealth, in order to be his Wife. Accordingly they gave him in Marriage *Katharine Cornaro*, a very beautiful young Lady: upon which he return'd home, and liv'd in Peace. At his Death, leaving his Wife big with Child, he ordain'd that she and her Child should enjoy the Kingdom. The Child died soon after it was born: and the *Venetians* hearing of the King's Death, sent some armed Gallies, under the Command of her Brother, *George Cornaro*, with the Pretence of a Compliment of Condolence, in the Name of the Senate. Pursuant to the Instructions given by the Senate, *Cornaro* no sooner came before *Famagosta* (the Metropolis of *Cyprus*) than he feigned himself sick, so that he could not go ashore: Upon the News of which, the Queen, with some of her Courriers, came on board to visit her Brother; where she and her Train were secur'd; and the *Venetians* surprising the City, subdued it, and the whole Kingdom. See Appendix to Puffendorf's Introduction.

so that you can hardly forbear imagining the other half to be in the Ground, and that they have sunk beneath the heavy Weight a-top. The third Side [which goes along a narrow Canal] is built in a much better manner of Architecture, of the *Pietra dura*, a sort of Marble they have from *Istria*: This Side has a very rich Look; but whatever Beauty there is in it, is in a great measure lost, for want of a due distance to view it at, so that you see all foreshorten'd above you.

On the other Side the Canal are the Prisons; to which there is a cover'd Bridge of Communication from the Palace, for conveying the Prisoners thither to be examin'd by the Magistrates in the Palace. This Bridge they call (and justly enough) *Ponte de' Sospiri* [the Bridge of Sighs] perhaps in allusion to the *Scala Geomonie* of old *Rome*. There is a Front of the Prisons towards the Sea, handsomly built by *Sansovino*; a double Row of Porticoes goes along three Sides of the Court within the Palace; the Church of *St. Mark* is on the fourth. On the Top of the principal Stairs, which lead to the upper Portico or Gallery, are two Colossal Statues of white Marble, which are usually call'd the *Giganti*; made by *Sansovin*, who was a very good Sculptor, as well as Architect: They represent *Mars* and *Nep-tune*: These are intended to set forth the Power of the *Vene-tians* by Land and Sea. Among other Ornaments on these Stairs are represented some Baskets of Medlars; and the *Vene-tians*, who are very fond of Conceits, have found out one in this: These being plac'd as Ornaments to the publick Palace, the Rendezvous of the Magistrates, and the Seat of Government, and being a Fruit very harsh and unpleasant, till fully ripe, they tell you 'tis a Symbol or Emblem, denoting that the Administration of publick Affairs in a well-order'd Government, ought not to be in the Hands of young raw Persons, but those of mature Age and Experience. As you go along the Porticoes, you see several gaping Mouths, which they call the *Denuncie Secrete*; they are to receive Informations, by Billets dropt in there, of any Offences committed against the Government; as importing of contraband Goods, false Coining, Abuses in the Arsenal, Navy or Army; publishing prohibited Books, Cabals, or inter-medling with Affairs of State; with many other Particulars in the several Branches of their Government. And there are
Inscrip-

Inscriptions on the Wall, near each of the Mouths, to shew severally what the Crimes are that are to be inform'd of in each: what in this, and what in that, &c. The Cells that these Billets are dropt into, have a proper Officer belonging to each, whose Business is to inspect these particular Matters, and make their Report to the Inquisitors of State, as some have told me: others, that the Inquisitors of State go from Box to Box, and inspect them themselves; and that they keep the Keys of them. In this Palace are the several Halls of the Magistracy, and Courts of Justice; for though it be called the *Doge's* Palace, he is little more than a Lodger in it: It is indeed the Palace of the Republick, the publick Halls and Offices belonging to them making much the greatest part of it. The Stairs that lead from the upper Portico or Gallery into the Apartments, are most richly adorn'd with Paintings, and *Stucco* [Plaster-work] gilt; the Stairs themselves are of the finest Marbles inlaid; and now who would believe but those who have seen it, that these Stair-cases, and other Avenues adorned in like manner, with such excessive Labour, Art and Expence, should be suffer'd to become perfect Houses of Office; with such filthy Heaps, and nasty Lakes, even at the Entrance into the Hall of the great Council, that one scarce knows where to tread? 'Twould make the Reader sick to say any more of it. But, this is a top Instance of the *Venetian* Liberty.

'Twould require a whole Volume to describe the Multitude of fine Paintings in the several Courts of Justice, and the Apartments belonging to them. There are some few of *Titian*, but vast Numbers of *Paolo Veronese*, *Tintoret*, the *Palma's*, *Bassano*, and many others. I need not attempt a Description of the Particulars, there being several printed Accounts of them.

The Hall of the *Great Council* (which would be a noble Room, but that it wants a little proportional Height) is fill'd with Paintings; Cieling, Sides, and Ends. The Subjects are chiefly Historical, relating to their own State: Embassies; the Interviews of some of their Doges with Popes; Expeditions; Victories; taking of particular Cities; some emblematical and pompous Pieces; as, *Venice* triumphant, Empress of the *Adriatick*, &c. most remarkable for its Subject is that of Pope *Alexander* the Third, putting his Foot on the Emperor *Frederick's* Neck.

Another

Another particularly taken notice of for its vast Size, is a Representation of *Paradise*, by *Tintoret*: There are a Multitude of Figures in it, but too much confus'd: This is over the *Doge's* Throne, and almost takes up that whole End of the Hall.

In the Hall of the *College*, (which is a select Body of the Nobles, who dispatch Matters relating to Embassies, and some other publick Affairs) and in the Hall of the *Council of Ten*, are a great many Pieces of *Paolo*; and some of them excellently good: especially those in the Place last mention'd: Most of his in these Apartments are painted on the Cieling. I was particularly pleas'd with two of them; one is *Jove* casting down Thunder upon some Figures which represent so many Vices; these are intended to set forth the Offences which come under the Notice of this rigorous *Council of Ten*; whose Sentences are indeed as so many Thunderbolts. Hard by, is an *Angel* with a Book, which is to represent the Decrees of this Council. The other is *Juno*, who is pouring down from Heaven, Gold, Jewels, Crowns; and among the rest, the Ducal *Corno*; a Figure of a Woman below is receiving them on her Lap: This represents *Venice*, and the Lion of *S. Mark* is by her. In this Palace is a little Arsenal or Armory, which has a Communication with the Hall of the *Great Council*: In this Armory are kept a Number of Musquets always charg'd, and ready in case of any sudden Tumult, or popular Insurrection against the Nobles while they are sitting; for them to lay hold of, and defend themselves with. The Charges are drawn and renewed every three Months. Besides these necessary Arms, there are others, old ones, kept more for Ornament than Use. And some Curiosities of other sorts: in the first place a *Madonna* of *St. Luke's* painting; the whole Gospel of *St. Mark* wrote in *Latin*, in such a Figure as to represent the Picture of *St. Mark* and his Lion; the whole is within an Oval of eight Inches by six. An *Adam* and *Eve* cut in Wood by *Albert Durer* with his Penknife while he was in Prison, as they tell the Story; and for the sake of which he obtain'd his Liberty. Here they shew *Attila's* Helmet, *Scanderbeg's* Sword, a whole Suit of Armour of *Henry IV.* of *France*, finely inlaid with Gold, a Machine to light five hundred Matches at once, a Brass Statue of *Morosini* [*Mauroceni Peloponesiaci*] General in the *Morea*, made

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in honour of him while living. [They same Honour they have now bestow'd on General *Schulenberg*, in the Isle of *Corfu*, in his Life-time.] Several Standards taken from the *Turks*, Horse-tails, &c. A Bust of *Francesco Carrara*, last Lord and Tyrant of *Padua*, set round with little Arrows, with which he us'd to kill People for Sport. This *Carrara* exercis'd many other Cruelties and Tyrannies in *Padua*, and did some Injuries to the *Venetians*: They at last got him into their hands, and made him pay for all at once. They strangled him and his Brother in prison, and, to go riorow-stitch with their Revenge, (for 'tis their Maxim never to do it by halves), they put to death all his young Children, without regard to the Innocence of their Infancy; at once putting an end to them, and all Apprehensions of their future Resentments. The Occasion of making an Armory of this Apartment, was upon the Discovery of a dangerous Conspiracy against the Government by *Bajamonte Tiepolo*, who, unable to bear the Election of *Peter Gradenigo*, to the prejudice of his Father, who had the Voice of the People, and was by them proclaimed *Doge*, conspired with some of the noble Families, and other dissatisfied Persons, to massacre the *Doge* and the whole Senate: but the Day being come for putting this their Design in Execution, there suddenly arose so terrible a Storm, that it seem'd as if the Wrath of Heaven had arm'd all Nature against the Conspirators. And, tho' violent Storms do, at other times, come very suddenly in *Venice*, yet their own Consciousness applied to themselves the coming of this; which struck them with such a Terror, that they immediately fled, and sought their Safety out of the State. The Palace of the *Quirini* (one of the Conspirators, standing at the *Rialto*,) was turn'd to a Slaughter-house; and at *S. Agostino*, the Parish of *Bajamonte*, was wrote his Condemnation, on a Pillar of Marble; and the Memory of the Conspirators branded with eternal Infamy. This same Conspiracy gave Rise also to the Erection of the Council of *Ten*, who were at first no other than a Chamber of Justice appointed for discovery of the Accomplices in this horrible Design. They continue annually to commemorate the Discovery of it; the Day is the 15th of *June*, the Feast of *S. Vito*, on which Day annually the Senate visits the Church of that Saint; and they, together with the foreign Amba-

Vid. Amelot.

Ambassadors, are entertained by the *Doge*. And as one means to prevent the Effect of like Designs for the future, they have made a sort of Lodge [they call it *Loggietta*] a pretty Building of Marble at the bottom of the Tower of *S. Mark*, which just fronts the Entrance into the *Doge's* Palace: Here some of the *Procurators* of *S. Mark* always attend, as Centinels of State, while the great Council is sitting; employing themselves at the same time in other Business, relating to their Office.

The Tower of *S. Mark* above-mention'd is all built of Marble; the way up it is not by Steps, but a sloping Ascent along the Walls; a vacant Space being left in the middle: by this Ascent one might go up on Horseback; or even in a Chaise: The Prospect from the Top of it is very pleasant; you see not only the whole City, but have a View too of the open Sea, with the little Isles; which, with the *Lido* that lies towards it on one side, and the Circuit of the *Terra firma* on the other, make a most agreeable Variety. The old *Procurati's* are built of a dark-colour'd sort of Marble: the new ones on the opposite side are of the *Pietra dura* of *Istria*; which is a sort of Marble too: The Church of *S. Geminiano* at one end, and that of *S. Mark* at the other, (as has been said) are of Marble likewise; so that the whole *Piazza* may be said to be all of Marble. The Pavement of the Area is of Brick; it is now very much broken; 'tis divided into Compartiments by Borders of *Pietra dura*. The Church of *S. Geminiano* is little, but a very pretty piece of Architecture; 'twas built by *Sanfovino*. The old *Procurati's* are built upon a good handsome Portico that goes all along; but the Superstructure is almost all Windows, which are separated only by Pillars: The Apartments are now turned into private Habitations. The new *Procurati's* make nine large Apartments; belonging to so many *Procurators* of *S. Mark*, Of these Officers there was originally but one, who was call'd *Procurator Operis Beati Marci*. His Office was to superintend the Building of that Church: but, as by many Benefactions, the Revenues of the Church increas'd, it was thought fit to increase the number of *Procurators* too: so that since, they have been call'd *Procuratores* [not *Operis*, but] *Operum Beati Marci*.

These *Procurati's* are a noble Range of Building, begun by *Scamozzi*, and finish'd by *Sansovino*: They stand on a Portico of the *Dorick* Order; the two Orders above, are *Ionick* and *Corinthian*; but the uppermost Order is not continued the whole Length; a little before the return, which (as I said before) they make along one side of the *Piazzetta*, there is only the *Dorick* and the *Ionick*, and are so continued after the Return; this part is adorn'd with a *Balustrade*, and Statues all along a-top. Towards the middle of this Part, there is an Ascent to the publick Library, which is a very handsome Room; and, besides the Books and Manuscripts which are its proper Furniture, it is well adorn'd with very good Paintings: there are several Portraits, Histories, and emblematical Pieces, Heads of Philosophers, &c. by the best *Venetian*, and some other Masters, as *Barrista Franco*, *Salviati*, &c. This Library was considerably augmented by Cardinal *Bessarione*, as appears by an Inscription upon Marble which is there in Memory of it. Before we come into the Library there is a sort of Lobby, or Hall of Entrance, well stor'd with good Sculptures, antique; given to the Publick by two of the *Grimani*, one of whom was Patriarch of *Aquileia*, and had collected them in *Rome*, *Greece*, and other Parts. There are several of the *Roman* Emperors, among which there is an *Augustus* with a *Corona Civica*; and a *Pertinax*, much esteem'd. There is an *Apollo* and a *Pallas*, larger than the Life, whole Figures; and another fine one of *Pallas*, a Bust; a *Leda* standing; a dead Gladiator; a *Bacchus* and *Faunus*; an antique Masque; *Cupid* stringing a Bow; *Jupiter Ammon* very ancient; several fine Basso-Relievo's, especially one that represents a Sacrifice; there is another good one of a Vintage. Some old *Etruscan* Vases; Altars and Inscriptions, some of which are ancient *Greek* ones, which I think are publish'd by *Gruter*. There is a pretty *Ganymede* and Eagle, hanging from the Cieling, the *Ganymede* has a *Phrygian* Bonnet, as above mention'd. There is likewise among other Paintings on the Cieling a fine Piece of *Titian*, a Woman sitting, with a Scroll in her Hand, and a Boy by her. At the bottom of the Stairs are two large Figures, in white Marble, by *Sansovino*. He and *Scamozzi* are in great Esteem at *Venice*; and so is *Palladio*, who has built several Churches and Palaces there.

What-



*Aethon Aquila Puerum portante per Auras,
 Illasum timidis unguibus haesit Onus. Martial.* *Ger. VanderGucht Fecit*



Whatever outside Beauty there is either in their Palaces or Churches, is seldom carried beyond the *Façade*; though there are some few Instances to the contrary.

The Churches of the *Redentore* and *Salute*, were both built *Ex Voto*, for Deliverance from Plagues; the first Stone of each being laid by the *Doge* and *Patriarch*, one in the Year 1577, the other in 1631; there is somewhat grand in the Look of each of them, especially that of the *Salute*; but it seems overcharg'd with Ornaments on the Outside: There are some very fine Paintings within, both in the Church and the Sacristy; particularly some of *Titian*, which were remov'd hither from the Church of *S. Spirito*. That of the *Redentore* belongs to the *Capucins*.

The Front of the Church of *S. Moses* [for he is fainted there] is much admired by the generality of the *Venetians*; but is encumber'd with extravagant Ornaments, the most of any thing I ever saw that aims at regular Architecture.

Besides the Saints of the New Testament, and the numerous ones of their own Kalendar, the *Venetians* have likewise canoniz'd *S. Moses*, (now mention'd) *S. Samuel*, and *S. Job*, and built a Church to each of them: also to *S. Daniel* and *S. Jeremiah*. These being represented as holy Persons, and *Saint* implying no more, the Title seems not improper, tho' not usually given by us.

In the Church of *St. Sebastian*, which is not a large one, and in the Sacristy, there are forty Pieces of Painting by *Paolo Veronese*, besides a large one in the Refectory. In this Church he lies buried.

The Church and Convent of *S. Giorgio Maggiore*, belonging to the *Benedictine* Monks, are very fine. These, with the Garden, take up a whole Island. In the Church are a great many Paintings by *Tintoret*, and other good Hands. The Monks of this Convent give out that they are possess'd of the Body of *S. Stephen* the *Protomartyr*, which they pretend was brought first from *Jerusalem* to *Constantinople*, in the time of *Honorius Caesar*, and from thence to *Venice* in the Year 1110, by a Monk, to whose Memory they have given this Inscription.

Osse Petri Veneti Monachi, qui Corpus Protomartyris Byzantio huc advexit 1110.

"The

“ The Bones of *Peter* a Monk of *Venice*, who brought the Body
 “ of the first Martyr hither from *Constantinople*, 1110.

The upper Part of the Refectory, which is about twelve Yards wide, is intirely taken up by that celebrated Picture of *Paolo Veronese*, the Marriage of *Cana in Galilee*: *Paolo's* Wife is painted for the Bride: himself, *Titian*, and one of the *Bassans*, are joining in a Concert of Musick, and *Paolo's* Brother is Governour of the Feast, and is tasting the Wine: 'Tis a very gay pleasant Picture: and the Architecture in the back-ground is particularly beautiful. On the great Stair-case of the Convent is painted *Jacob's* Ladder, by a Disciple of *Paolo's*; and there is an Inscription, which has a Regard both to the Picture, and to the Stairs, which it adorns. *Quisquis hos Gradus premis, Vitia quoque calca, sic tibi ex piaculis novo more scalam facies ad Cælum.* “ Whoever thou art that treadest these Steps, tread “ also under foot thy Vices; so shalt thou, out of good Works, “ raise to thyself, after a new manner, a Ladder into Heaven. There is a very handsome Court encompass'd with a Portico. The Garden of this Convent is the best in *Venice*. There are many fine Palaces that have no Garden at all belonging to them: The most that there are, are in a part they call the *Giudecca*, which is separated by a broad Canal from the rest of *Venice*.

The Churches are all, for the Generality, very full of Paintings, of the *Venetian* and the *Lombard* Masters; of which there are so particular Accounts in Print, it were superfluous to enlarge here upon that Head.

The *Venetians* are excessively lavish of their white Wax Tapers in their Processions, at their Night-Litanies, and at the *Quaranta Hore*; i. e. the Exposition of the Host for forty Hours, for the gaining of Indulgences. I have seen near five hundred lighted up at once over one Altar, rising Pyramid-wise, almost to the Top of the Church; and a glorious Shew it makes. The Host is seen through a circular Plate of Crystal set in Gold, or Silver gilt; adorn'd richly with Jewels, and Rays of Silver, as shooting from it. In some Churches, upon such an Occasion, we have seen Jewels set in Stars, and other Figures, and Rays of Silver coming from them plac'd among the Candles; which made such a Glittering, there was scarce any looking upon them. The solemn Musick playing, and Incense wafting all the while,
 enter-

entertaining several Senſes at once, after the moſt agreeable Manner. One Night in *S. Mark's Church*, beſides the vaſt Illumination of the great Altar, a Row of Candles went round the whole Body of the great Nave, and they were all lighted in a Minute's time, by the means of a Line of looſe Flax, extended all along their Wicks, which were ready prepar'd by being dipp'd in Oil of Turpentine. The Occaſion of this Illumination was upon a grand Proceſſion of the Nobles, *Cittadini*, [Citizens] and others who walked with Wax Tapers in their Hands, round the *Piazza*; while the Hoſt was carried under a Canopy, attended by the *Patriarch*, and *Primocerio*, with the *Croſier*: The Incenſe waſting, fill'd the whole *Piazza* and all the adjacent Parts. When they had taken their Compaſs round the *Piazza*, they went into the Church to receive Benediction. This Proceſſion was on the 3d of *January*, to implore a Bleſſing for the New Year. I never ſaw this Church to ſuch advantage as upon this Occaſion, it being ſo well lighted; which was owing to the great Number of Candles, without which, even in the brighteſt Day, it is dark enough. It is generally ſaid, that more Wax Candles are ſpent at Feſtivals and Proceſſions in *Venice*, than in any other City of *Italy*. I heard a *Venetian* carry it ſo far once, as to ſay, More than in all *Italy* beſides. But, That I know not whether I am in the right to repeat.

The *Primocerio*, lately mention'd, is Dean of the Canons of *S. Mark*: He and they are all of the *Doge's* Nomination; for the Church of *S. Mark* owns no other Jurisdiction than that of the *Doge*, who takes poſſeſſion of it, as the *Pope* does of *S. John Lateran*; and in this Ceremony the *Primocerio* or his great Vicar preſents to him the red Standard of *S. Mark*, *Inſignum vere Dominationis*, as a Mark of his real Dominion over this Church. Monſieur *Amelot* calls him the Biſhop of the Nobles, as the Prior of *S. John of Malta* is Biſhop of thoſe Knights. *S. Pietro di Caſtello* is the patriarchal Church, tho' that of *S. Mark* be the much richer Structure. Both the *Patriarch* and *Primocerio* are always Sons of noble *Venetians*.

The *Greek Church*, as to its Fabrick, conſiſts of three Parts, which they reckon eſſential, the *Ἐκκλησία*, *Χῆρος*, and *Ἁγίον*, *ἁγίων*, the Body of the Church, the Choir, and Holy of Holies. In the firſt the Lay-men ſit; in the Choir are the Priests and Monks

of their Church; tho' some others are likewise there sometimes; this is separated from the Body of the Church only by Balusters. Into the *Holy of Holies* there do ordinarily enter only the Priest who officiates, and his Assistants: when Strangers are admitted to see it, they are to put off their Swords; which we did. This is separated from the Choir by a Wall, in which are three Doors, over-against the middle Door, within the View of the People, stands the chief Altar, which is the Altar of *Consecration*; on one side of that is the Altar of Preparation, where the Elements are set ready; on the other Side a Table for laying the Vestments on, to be ready for the several Changes which there are of them. There is likewise a *Vestibulum* to this Church, which I am told is uncommon; and is attributed here to the particular Fancy of the Architect. The Women in this Church are separated from the Men; some sit in the *Vestibulum*, others in a Gallery which is over it. The Priest who officiates in the *Holy of Holies* has Habits not unlike those in the *Romish* Church, and some of them very rich. Those in the Choir, by whom the rest of the Service is perform'd, (*viz.* alternate Chants of Prayers, &c.) have no particular Habit, but are in the Gowns they ordinarily wear. The Epistle is chanted by a Youth, in the middle of the Choir: and the Gospel, by a Priest, standing at the middle Entrance into the Holy of Holies, who afterwards in the same Place makes a Discourse, by way of Explanation of the Gospel; his Action was very graceful and just, and not so Theatrical as we ordinarily see among those of the *Romish* Church in their preaching. At the time of the Consecration of the Elements, a Curtain was drawn over the Entrance into the Holy of Holies; I suppose that it might seem more Myste-
rious.

In their Consecration-Service, the Words *τὸ τοῦ σώματος* [*This is my Body*] are introduced and spoke by the Priest much in the same Manner as in our Prayer of Consecration: but I was told that they did not reckon That to be the Consecration, properly so called; but, that the Consecration consisted in the * Prayer for the Holy Ghost, and in the following Suffrages, for turning the Bread into the Body, and the Wine into the Blood of Christ.

* This Prayer
is called the
Εὐχὴ Ἰσορρο-
μίας.
Oratio Ap-
portationis.
It is used
when the
Elements are
brought for
Consecration.

The material Words in the Prayer for the Holy Ghost, are those wherein they pray, — *Ἐπισκλώσαι το Πνεῦμα τῆς Χάρ-
τος σου ἐν ἀγαθῇ ἐφ' ἡμᾶς, καὶ ἐπὶ τὰ πεποιμένα Δῶρα ταῦτα.* —
that God would spread over them, and the Gifts there lying,
the Spirit of his Grace.

The Suffrages are as follow.

Priest. Πάισον τὸν μὲν Ἄρτον τούτον τίμιον Σῶμα τῷ Χριστῷ σου.

Make this Bread the precious Body of thy Christ.

Deacon. Ἀμήν. Amen.

Priest. Τὸ δὲ ἐν Ποτήριον τούτῳ τίμιον Αἷμα τῷ Χριστῷ σου.

And that which is in this Cup the precious Blood of thy Christ.

Deacon. Ἀμήν. Amen.

Priest. Μεταβαλὼν τῷ Πνεύματι σου τῷ Ἁγίῳ.

Changing [them] by thy Holy Spirit.

Deacon. Ἀμήν. Amen.

From which, last arises the *Μεταβολή*, or *Change*.

I was likewise told, that in the *Greek* Churches in the East, they pray to the *Holy Ghost* himself to descend; and not, as in this Liturgy, that *God* would send his Holy Spirit [or more strictly, according to the Words above-cited, that *God* would spread over them, &c. the Spirit of his Grace.]

The Priest afterwards comes out of the *Holy of Holies*, with the Bread in one Hand, and the Wine in the other; which he carries round the Choir; the Bread above his Head, and the Wine before him: As soon as he appears, the People bow down with a low Obeisance, and continue in that Posture, without raising themselves up, till the Elements are lodged again in the *Holy of Holies*: After that is done, the People come up to the middle Passage of the *Holy of Holies*, to receive the Sacrament, which the Priest administers to them in a Spoon; both Kinds together: They receive it standing: There is no kneeling at any part of the Service, either by Priest or People. And before the Service begins, the Men sit cover'd in the Church. They use Incense, Wax Tapers, and Lamps, as in the *Romish* Churches. They cross themselves at first coming into the
K Church,

Church, some of them no less than eight or nine times; but they use no Holy Water. The manner of their Crossing is just contrary to that of the Roman-Catholicks; the former doing it from right to left, the later from left to right: and I was told that this was on purpose to distinguish them from those of the Church of *Rome*. The Architecture of their Church is good; but the Paintings bad enough. Our *St. George* is a great Favourite among them: They have three or four of his Pictures, killing the Dragon. The Church is dedicated to him. I observed some of them kiss the Pictures of the *Madonna* and *Bambino*, as the Roman-Catholicks do. Tho' they admit Painting in their Church, they allow no Sculpture. But, in the *Greek* Church at *Rome*, we saw a Statue of a *dead Christ*, (painted over in the natural Colours) expos'd in the Church for moving of Devotion; where they came and kiss'd its Feet with great Reverence; and there were some Roman-Catholicks among them. 'Twas in the Holy Week. The Church of the *Armenians* seems in nothing different as to its Structure from those of the Roman-Catholicks. That at *Venice* is little, but well built. Their Manner of Worship is likewise much nearer the Roman-Catholicks than that of the *Greeks*. They use Holy Water; kneel at receiving the Eucharist; in which they use Wafer, as the Roman-Catholicks do; but they dip it in the Wine*. The *Armenians* exalt the Host; and the People who are kneeling, thump their Breasts, and kiss the Ground, as the Roman-Catholicks do. Some little Customs they have, which the others have not. They have an Altar of Preparation (as the *Greeks*) a little one, at the side of the Great Altar, on which the Elements are put before Consecration. They embrace one another at one part of the Service, but not immediately before receiving of the Eucharist, as the *Greeks* do: They distribute consecrated Bread, [not that of the Eucharist] thin, as the Oatcake they make in several Parts of *England*, broke in little bits, and the People kiss the hand of him that distributes it. This in their Language is the same thing as the

* Though the Roman-Catholicks allow the Communion to the Laity only in one kind, yet I have seen them (particularly at the Church of *S. Petronius* in *Bologna*) give about a Cup of Wine to the Communicants, after the receiving of the Host; but that Wine is not consecrated; and, as I remember, it was white Wine.

the *Aydnn* of the *Greeks*, and the People at the taking of this Bread, give a Piece of Money into a Dish, which is held for that purpose: though they have another Collection of Alms before the *Eucharist*, as the *Greeks* have.

By what I have been since told, the *Armenians* of *Venice* are no other than *Papists*; they allow *Transubstantiation* directly; but, what compleats the Matter, they own the *Pope's Supremacy*, which (as I was told) for a more convenient Being there, they were induc'd to do.

There is an *Armenian Church* at *Rome* in one of the old Temples*; but the Congregation there is very slender. They are much more numerous at *Venice*, upon the Account of Trade: And by the same Inducement, there is indeed a general Conflux of all Nations; *Persians*, *Syrians*, *Indians*, &c. as well as *Europeans*; with all of whom, when together, the *Piazza di S. Marco* is pretty well fill'd.

Besides the usual Ornaments, which are common to the rest of the *Italian Churches*, some of the *Venetian* ones have a considerable Addition from the magnificent Monuments of their *Doges*, of some of the most wealthy *Procurators* of *S. Mark*, Generals, and other great Men among them: which are, generally speaking, more sumptuous, and more numerous, in proportion to the Place, than they are elsewhere. They have many of them large Eulogies and Encomiums, which the *Venetians* are no way sparing of after their Deaths; however industrious to suppress their Glory in their Life-time.

In the Church of *S. John* and *S. Paul* there is a Monument erected to the Memory of the valiant *Mark Antonio Bragadino*, Governour of *Famagosta* in the Isle of *Cyprus*; who was there flea'd alive by order of *Mustapha*, General of the *Turkish Army*: The Story is told at large in several of the *Venetian Histories*, with its barbarous Circumstances: And we have seen some Representations of it in Painting. There are near twenty *Doges* buried in this Church.

One Day as we were walking there, observing the Monuments and Pictures, a Girl came and begg'd a *Triary*†, and if we would give it her, she would go and hear a Mass for us; the *Triary* was given, without insisting on the Condition: in a reasonable time she came back again to us, told us she had heard the Mass; recommended us to the Bless-

* Temp.
Fortunæ Vi-
rilis; now
S. Maria
Egyptiaca.

† About
Three-half-
pence English.

* That is,
Scourge for
Mortification.

fed Virgin, and went off, fully satisfied she was no longer our Debtor. 'Tis a Happiness in *Italy*, that a Man may Pray or Fast, or Discipline *, or Fight, all by Proxy, if he has no mind to do it in Person.

During the Time of our Stay at *Venice*, we were present at a Circumcision, in the *Ghetto*, which signifies here, as in other Cities of *Italy*, a part of the Town appropriated to the *Jews* only. The Godfather, with a sort of white Crape Scarf about his Shoulders, is set in a Chair; the Child is laid upon his Knees; an Assistant is ready with a silver Salver, which holds the Instruments and Vessels; *vis.* [1] a small silver Plate, having a Nick along the middle of it, to slip over the *Prepuce* or Foreskin, at the Place where it is to be cut; [2] a short Knife of Steel, having a pretty thick Back like a Razor; [3] a little silver Cup with Sand, to throw the *Prepuce* into; [4] another small silver Vessel with *Sanguis Draconis* [Dragon's Blood] in Powder, to strew over the new Wound; and another of the same sort with Balsam to apply to it. He that performs the Operation having a white Silk Scarf thrown about his Shoulders, takes the small silver Plate, and drawing out the *Prepuce* with the other Hand, slips it within the Nick, and with the Knife cuts it off at once, and throws it into the Sand: when that is done, with his Thumb-nail (which is kept pretty long for that purpose) he tears open the Skin which yet remains about the *Glans*; and strips it back, so as to leave the *Glans* quite bare; he then sucks the Blood from the wounded part, and spouts it into a Glass of Wine, of which he sips some himself, and puts a little into the Child's Mouth; and the rest is handed about, as a *Peculum Charitatis*, for the Friends, each of them, to take a Sup: Mean while he proceeds to strew on the *Sanguis Draconis*, which he does pretty plentifully; and over that applies the Balsam; which is spread on a round bit of Rag, having a Hole in the Center, for the *Glans* to come through: He puts on two of them, and then binds all up. It is not necessary that a Priest should perform the Office; or that it should be done in the *Synagogue*; any Friend may do it, in the House of the Parents, this was done; and it is esteemed a meritorious Act. All the Foreskins any one of them cuts off, he keeps by him till his Death: at which

which time they are all put into the Coffin, and buried with him; as if he were to take them along with him, to appear for him in the next World, as so many Testimonies of those good Offices he had perform'd in this. Preparatory Hymns are sung by the Friends, in *Hebrew*; and the Circumcisor chants somewhat, during the Operation. The circumstantial Ceremonies of sucking and spouting the Blood into the Wine, &c. they hold from oral Tradition. The Mother sits dress'd up in her Bed, in the next Room, as our *English* Ladies do at Christenings.

The *Jewish* Women have the Privilege of dressing like the noble Ladies, [i. e. after the *French* Manner] which the other Women of *Venice* are not allow'd to do: and some of them were set out very richly with Jewels.

The *Schools of Venice* (which I just mention'd when I spoke of *Padua*) do, in some respects, resemble the Halls of the Companies in *London*. They are Meeting-places for Confraternities; some for dispensing of Charities to the Poor; some for bestowing Dowries upon poor Maids at Marriage; some for Burial of executed Malefactors; and some for assisting towards a Recovery of the *Holy Land*; besides other Purposes which I had no account of. That of *S. Rocco* is the finest Structure; the Front of it is very rich. Out of the great Hall below, we enter upon a large Stair-case, which leads into the principal Room, a spacious and noble one. The Ceiling and Sides are all painted by *Tintoret*. There are in this *School*, in the several Apartments, near forty Pieces of that Master; most of them as large as the *Caroons* at *Hampton-Court*; and one in the *Albergo* [an inner Room] much larger; which represents the *Crucifixion* of our *Saviour*; and is held in so high Esteem, that *Agostino Caracci* has engrav'd it. That Piece is done with more Accuracy than the generality of his large Compositions; many of which have more of Spirit and Fire than Correctness. A great and rapid Genius appears in most of them; sometimes not without a little Extravagance. When this *School* was to be painted, other Masters besides himself, were to give in their Designs, for the middle part of the Ceiling of this *Albergo*: *Tintoret* took measure of the Place, and before the rest had brought

brought their Designs, he brought his Picture finish'd; and set it up; which was so well approv'd, that he was unanimously chosen to do the whole. In some Vacancies between the Paintings, in the principal Room, are some Shelves of Books cut in Wood, so exactly natural, that they perfectly deceive the Sight; the Choice they have made of the Wood exactly representing the Colour of their Parchment Bindings, and old Leaves, which are tumbled about, in a very well-fancied Manner. On the Stairs is a fine *Annunciation* of *Titian*. There are likewise two large Pieces, one representing a *Plague*, the other the Deliverance from it; which is shewn by a Ray of Light darting upon a *Death*, and upon another Figure representing the *Plague*; who, arm in arm, are taking flight. There is on the same Stairs, an Inscription in Marble, in Memory of the great Plague there in the Year 1576; which I transcrib'd, and is as follows.

1576. Aloysio Mocenico Principe Ven.

Sæviebat pestifera Lues, quâ nulla unquam vel diuturnior, vel perniciosior extitit; nostrorum Criminum ultrix. Passim urbe totâ Cadavera jacere prostrata, Carbunculis, Maculis, Bubonibusq; horrentibus obsessa; iisdem Edib. eâdem horâ, funera funeribus continuari. Ubiq; Lachrymæ, Suspiria, Singultus; ubiq; totius civitatis miserabilis adspectus. Civib. repente vel obeuntib. vel metu perterritis dulcem patriam deserentib. Demum aliquando Deiparâ Virgine ac Beatissimo Rocho Deprecatoribus, visa est hæc Erynnis adeo tristis ac dira, extremo Mense Decembris (cum Martio cæpisset grassari ac furere) vim fere omnem amisisse; quo quidem temporis intervallo cum Societatis nræ cccc plus minus fratres intercidissent, iisdem ipsis fratrib. eorumq; Familiis, præstantissimi Viri Dñici Ferro Magni Societatis Magistri Studium, Diligentia, Benignitas, Charitas, nunq. sane defuit. Qui quidem tantam cladem hoc ipso Monumento testatam voluit, utq; legens Posteritas admiretur, ingentemq; Venetor. multitudinem pestis crudelitate absumpt. pientiss. lachrymis prosequatur.

1576. When Aloisio Mocenigo was Doge of Venice,

" There raged a pestilential Contagion; than which none ever
 " was of longer Continuance, none ever more destructive; the
 " just Avengement of our Sins.
 " All over the City lay Bodies of Men that had dropt down dead,
 " over-spread with Blotches, Carbuncles, and horrid Buboes. The
 " same House furnish'd Funerals upon Funerals, [the same Day]
 " the same Hour. On every side were Tears, Sighs, and Sobs; on
 " every side lamentable was the Aspect of the whole City. The
 " Inhabitants either suddenly dying, or hastily deserting their dear
 " Country, in Fright and Consternation. At last, thro' the Inter-
 " cession of the *Virgin-Mother of God*, and the most blessed
 " *S. Rock**, this so sad and direful *Fury*, which in *March* had
 " begun to spread and rage, at the later end of *December* seem-
 " ed to have lost almost all her Strength. In which Interval of
 " Time 400, more or less, of the Brothers of our Society were
 " cut off; to whom and their Families the Concern, Diligence,
 " Benignity and Charity of that most excellent Person *Dominico*
 " *Ferro*, Great Master of the Society, was never wanting;
 " Who likewise willed that this Monument should bear witness
 " of so great a Mortality; and that Posterity may admire when
 " they read it, and with pious Tears bewail the vast Multitude of
 " *Venetian* Citizens swept away by the Cruelty of this Pesti-
 " lence†.

The School of *S. Mark* has a very rich Front of Marble; in the Pannels, between the Pillars, are represented beautiful Perspectives, going really inwards, into the Marble; with the Lion of *S. Mark* and other Figures left standing forwards in Relievo. In this School are some of *Tintoret's* best Performances; which are truly fine. The most remarkable of them represents the *Venetians*

* It is remarkable that *S. Rock*, who himself had the Plague, is (for that Reason, I suppose) always call'd upon in case of the Plague or any infectious Distemper. So *S. Lucia* is call'd upon for sore Eyes, because her Eyes were put out; and she is painted sometimes carrying her Eyes on a Salver, or Plate. For the same Reason *S. John Nepomucenus* is the Patron of Bridges, because He was tumbled over the Battlements of a Bridge.

† It seems that by the Loss in this Society, That in the whole City is intended to be computed.

netians bearing away the Body of *S. Mark*; which, by some Revelation, they had discover'd, and had newly dug out of the Earth, at *Alexandria* in *Egypt*; and the *Alexandrians* hindering their carrying away the Body, there is represented a terrible Storm, which arose thereupon; the Lightning darting out of a black Sky upon 'em; some struck down and fainting; others running for Shelter under a large Portico, and all in a terrible Confusion: a Subject fit for his rapid Genius. There is represented, in two other Pictures, another famous Story relating to *S. Mark*; which I think is told by some of our Voyage-writers; so I forbear repeating it at large: It is that of a *Gondolier* taking on board him, in a grievous Storm, three Men, which prov'd to be *S. George*, *S. Nicolas*, and *S. Mark*; the Saints allaying the Storm, by rebuking some evil Spirits that had rais'd it; and the last *Saint* giving him a Ring, with Orders to deliver it to the Senate. The Pictures which represent this Story are within the *Albergo* of the School; the former part, which shows the Storm, and the three Saints, was painted by *Giorgione*; that of the *Gondolier* delivering the Ring to the Senate is by *Paris Bordone*.

In this School, among their Relicks, they say they have one of the Thorns with which they crown'd our *Saviour*.

Contiguous to this School, is the Church of *S. John* and *S. Paul*, where is that famous Masterpiece of *Titian* (prefer'd by *Vasari* to all his other Works) representing the Murder of *S. Peter Martyr*, who, being Inquisitor in *Lombardy*, had made himself obnoxious by his Severities, and was murder'd not far from *Milan*: There is a rich Chapel dedicated to him in the Church of the *Dominicans* at *Milan*, where he is buried. This admirable Picture is in very ill hands: Those slovenly Monks neglect it shamefully: It is painted on Board, larger than the Life; with a prodigious Strength and Spirit; and most admirably colour'd, both Figures and Landscape. Some of the lower part is crack'd and peel'd off, and the whole scandalously dirty. It was done on a white Priming; as one may see where the Cracks and Peelings are.

The Chapel of *S. Orsola*, near this Church, is painted by *Vittor Carpaccio Venetiano*, Anno 1495. 'Tis of a dry manner, according to that Age; but an excellent close Pursuit of Nature. One half of the Chapel is taken up with the Story of some

some *English* Ambassadors coming to treat with the Father of the Princess *Orsola*, who was King of some Place, to demand her in Marriage for a King of *England's* Son; together with their Departure, Return into *England*, and making a Report of their Embassy; and lastly, the *English* Prince taking leave of his Father, to go meet the Princess. [We meet sometimes in *Italy* with Memorials of Kings of *England*, which we find no Mention made of in our Chronicles.] This Princess afterwards became a *Martyr*: and the rest of the Chapel is taken up with that part of her Story.

In the Church-yard of S. *John* and S. *Paul* stands, on a high Pedestal of Marble, an Equestral Statue, in gilt Copper, of *Bartolomeo Coglioni* of *Bergamo*, a valiant General of the *Venetians*; who had his Services to this Republick rewarded by Poison; only because he was become richer than they car'd he should be; but when they had once got him out of the way, they did this Honour to his Memory.

—*Virtutem incolumem odimus,
Sublatam ex oculis querimus invidi.*

The School of the *Carità* is the oldest of all the rest; and from this they took their Model of forming the Constitutions of the later. This was first founded in the Year 1260, but restored since. The Structure of it is *Gothick*, and nothing so beautiful as the above-mention'd. They have a great number of Paintings within, of good modern Masters; not those of the first Rank. But in the *Albergo* is an admirable one of *Titian*, and very well preserved: It represents the *Presentation* of the *Blessed Virgin*: She is a Girl as of ten or twelve Years of Age, going up a Pair of Stairs; at the top of which the *High Priest* stands ready to receive her. At the foot of the Stairs is a great Train of Company; but, as is very usual in the *Italian* Compositions, the Chronology is not at all regarded; for he has put there several *Ritratts* of Persons then living; as He that was then Great Chancellor of *Venice* in his Robes of Scarlet Cloth; and other great Men of that time, in their proper Habits. There is nothing more common than these Freedoms as to Chronology; so that we often see a *Madonna* and *Bambino*; with a S. *Anthony* or S. *Francis*, or some other favourite Saint (to whom perhaps

the Chapel it adorns is dedicated) in the same Picture. There is an old Woman that sits below, at the side of the Steps in this Picture; with a Basket of Eggs, and some Fowl; which is the finest Piece of what we may call Low Life, that ever I saw. Among the Reliques in this School they boast of a Piece of the Cross, and of our *Saviour's* Garment.

There are six of what they call the *Great Schools*; and many smaller; several of which we saw: but these already mention'd may serve as a Specimen.

The Palaces of *Venice* (or at least what they call so) are very numerous; as for the Architecture, to say nothing of the old *Gothick* ones, which are some of them very rich in that way, those built by *Palladio* and other celebrated Architects, are of a *Manner* quite different either from the *Roman* or the *Florentine*; both in the Ornament of the Front, (which is indeed all the outside Ornament they have) and in the Disposition of the Apartments within. The Windows in many of them are, at least, four Squares in height, arch'd at the Top, and reaching quite to the Floor; with Balconies before them, into which you pass thro' the lower part of the Window. All the parts of the Window are made to open, from bottom to top; for the letting in of Air in the hot Weather. The middle of the Front is generally almost all Window; for the enlightening of a long Portico or Gallery, that passes thro' the House in every Story. Out of this Gallery you go into the Apartments on each hand.

The best Apartments are for the most part up two pair of Stairs; sometimes I have seen them up three. Whether it be that they would have them further from the Water, for the sake of their Furniture; or that, not being given much to Hospitality, and so not having frequent Occasion to shew them, they don't so much mind the easy Access to Those, as to the Apartments they daily make use of, I cannot tell; for I could learn no other Reason for it, than that it was *La Maniera*, the Fashion of the Place. They have sometimes a Story of high Apartments, and another of what they call *Mezzanino*, which are low ones, alternate: the former for State, the later for use of the Family.

The Floors are for the most part of a red Plaster; to which they give a Gloss with Oil, which makes them so slippery, that 'tis hazardous to walk quick upon them. Instead of the red,
we

we have seen some few of a whitish Colour, not unlike Marble, and with bits of real Marble united with the Plaister along the Surface, which looks exceeding well, and they say is very durable.

The Ground-floor is generally a waste sort of a Place; either for some sort of Wares, (for tho' the Nobility are not to merchandize professedly, yet they often join with the Merchants in Traffick) or for such lumbering Utensils belonging to the House, as (oftentimes having no outlet) they have no other Repository for.

Sometimes, indeed, you see the first Entrance handsomly adorn'd with Statues; or Arms and Trophies, where the Master of the House has been a military Man; and, in some few, with Inscriptions, and Curiosities of that kind.

The Paintings which I have mention'd to be on the outside of the Houses, are pretty much damaged; one would wonder indeed they are not all destroy'd; considering how long some of them have been done, [two hundred Years] standing against all the Vicissitudes of Weather; besides the Vapours always rising from the Salt Water, and resting upon 'em.

The *Fontico de i Tedeschi* [a general Warehouse of the German Merchants] has been painted almost all over the Outside, (and 'tis a large Building) part by *Titian*, and part by *Giorgione*.

There are, within this *Fontico*, a great many Paintings by the best *Venetian* Masters. For this Warehouse the *Germans* pay to the Republick 130 Ducats per Day. A Ducat is worth about 3 s. 6 d. English.

There is one House painted very whimsically on the Outside by *Tintoret*; they call it *Hands and Feet*; and 'twas upon this Occasion, as they tell the Story there. When *Tintoret* was making his Draught upon the House, which he intended to have been Pillars, and other Ornaments of Architecture; *Paolo Veronese* happen'd to pass by, and ask'd him, *What do you there drawing those Lines? Make me Hands and Feet*. The other taking him at his Word, alters the Design, and makes a parcel of Hands and Feet: huge Colossal Hands, bearing Festoons of Flowers and Fruits: There are some whole Figures too.

There are several other Houses painted on the Outside, by *Paolo Veronese*, *Pordenone*, the *Palma's*, and other celebrated *Venetian* Masters; a little of whose Works we are so glad to

adorn the Inside of our Houses with, now a-days. The richest Furniture of the *Venetian* Palaces is their Paintings; with which they are often very well stored.

* There are
six or seven
Families of
that Name.

We saw very good ones at several Palaces of the * *Grimani*, *Maniani*, *Grassi*, *Delfino*, *Pisani*, *Barberigo*, and others. In one of the Palaces of the *Grimani* [that near the *Servi*] is the most celebrated Piece of *Paolo*, of any that is in private hands. It is the Finding of *Moses*; the whole Piece is very fine; but what shines most, (as indeed it should) is *Pharaoh's* Daughter. Besides the Beauty of the Lady's Person, the exquisite Delicacy of her Drapery is surprising.

At two other Palaces of the *Grimani*-Family, there are several antique Busts, and other Pieces of Sculpture; at one of 'em there is a Theatre in the Palace, for the Rehearsal of *Opera's*; this Family being Proprietors of two or three of the Publick Theatres. There are in the Court of this Palace several antique Inscriptions and Basso-Relievo's, and some Statues. And within the Palace there is a sort of *Tribuna*, somewhat in the Manner of that of the Great Duke's at *Florence*; furnish'd with Sculptures, Inscriptions, and several sorts of Curiosities. At the other of the two last mention'd *Grimani*-Palaces, there is a Portico painted all over by the Cavalier *Liberi*†, whose Works are much esteem'd at *Venice*; several of his Paintings are in the Churches. In the *Loggiatta* under the *Campanile di S. Marco* are some Pieces of him, which for Colouring are esteem'd little inferior to *Titian*.

† This Cavalier *Liberi*,
I was told,
was a Jew.

At the *Palazzo Pisani* is another much celebrated Piece of *Paolo Veronese*, it represents *Darius's* Tent; or rather his Family; for the Tent itself is not describ'd in the Picture. We have some Copies of it here in *England*.

At the *Palazzo Barberigo* there is a *Ritratto* of a *Doge* of that Family, *Marcus Barbadicus Ven. Dux* 1485. And amongst a great many other excellent Pieces, they shew'd us *Titian's* last Work; a *S. Sebastian* left unfinish'd by him.

At the *Palazzo Delfino* is an admirable Piece of *Holbein*; 'tis call'd *Sir Thomas More* and his Family; but how truly I know not. The Face is somewhat fuller than those I have elsewhere seen of him by the same Author; and I think in other respects different from them. Besides, how the Children represented in this

this Picture suit with the Account of his Family, I cannot tell. In the principal Part of this Picture stands the *Blessed Virgin*, with the *Bambino* in her Arms, which is done in a wonderful easy natural Attitude; on one side is Sir *Thomas* himself (if it be he) kneeling; by him are his two Sons; one of them kneels; the other, who is an Infant, is standing naked, supported by his Brother: On the other side is the Lady with her two Daughters kneeling; and saying their Beads: the little naked Boy could hardly have been outdone (if I dare say such a word) by *Raphael* himself. The Ornaments of the young Ladies Heads, and other parts of their Dress, are finish'd as neatly as those in his smallest Pieces: The Size of this is what (I think) they call Half Life, or rather less. It is painted upon Board. The Owner values it at 3000 *Sequins*, or 1500 *Guineas*. I have seen a fine Drawing of it imported lately * into *England*, perform'd by *Bischoff* in Soot-water; wherein the Likeness of the Countenances, as well as the Justness of the Attitudes, is very well preserv'd. The Floor of the Hall in this Palace, is of the lighter-colour'd Plaister, and so well laid, that it looks like one continued Marble. The Cieling and Sides of it are painted in *Fresco* by the Cavalier *Bambini*, who was there with us, and told us he perform'd it in fifteen Days.

* This was written in 1723.

There is an old rich Senator, *Sacredo*, who, as we were told, has the finest Collection in *Venice*, of Paintings, Drawings, Sculptures, and all sorts of Curiosities; but either his real or pretended Scruples of State would not suffer us to see 'em. Their Policy won't allow any of their Nobles to have the least Conversation with any foreign Minister; this Gentleman's Caution carried it so far, that, because we had convers'd with the Resident of our Nation, he would not converse with us, nor suffer us to come into his House. One Day he was coming to see a *French* Painter in our Neighbourhood, and was got half way up Stairs; but being told my Lord *Parker's Valet de Chambre* was there, he hurried down Stairs again as if the House had been on fire.

At * *Ca. Capello Senatorio*, as they call it, ('tis the House of Signior *Capello*, a Senator) we saw a great many Curiosities in *Mosaick*, Painting, Sculptures, Antiquities, Medals, Cameo's, and abundance of Rarities, natural and artificial; all collected by

* Ca. for Casa

by himself. An intire Mummy, and great Variety of *Egyptian* Idols. A large old *Roman* Plate in Copper with the Names of the *Decuriones*, when *L. Marius Maximus*, and *L. Rostius Elianus* were *Consuls*. My Lord *Parker* has an Impression of the Plate. A Centaur: the Body of the human body, and the Buttocks of the Horse part, are two Pearls of those two Forms: That which represents the human body, answers extremely well, both Breast and Back. A Nail half Iron, half Gold; which the Gentleman told us was done by Transmutation: and alledg'd further, that Iron and Gold would not unite, as the Parts of that do. They shew'd one formerly of the same kind at the *Great Duke's* at *Florence*; but forbear shewing it now: And there are those who think this Gentleman might as well forbear shewing his too. He had Bear-skins spread before each of the Cabinets, where the Rarities were, for Warmth of standing on those Plaster Floors; for the *Venetians* (as indeed all the *Italians*) are very sparing of their Fire. I hope this Gentleman far'd no worse with the *Inquisitors* of State for his Civility, than the other did for his Moroseness.

At an Advocate's House, *Sieur Giovanni Battista Rota*, we saw a very fine Collection of Paintings, and some Sculptures: The principal of his Pictures is a *Holy Family*, which he call'd a *Raphael*, but I believe it certainly to be of *Julio Romano*, his chief Disciple. The *Blessed Virgin* has a fine Countenance; great Sweetness about the Mouth, and a fine Air of the Head: The Cheeks of the *Christ* are very ruddy: The Hair of Him and the *S. John* are both yellow; the later a darker than the other. His selling Price of it he fix'd at 600 *Sequins*, or 300 *Guineas*: and told us it had been valued at double that Price. He has four Figures equally curious in their way, by *Andrea Mantegna*, in *Distemper*; *Chiaro Oscuro*, on a Gold Ground: They are finish'd with the utmost Nearness; the Draperies finely dispos'd, and not so stiff as some of his things are. Another in Oil by the same Hand: 'Tis the Portrait of a *Cardinal*, with a Letter directed to him; the Writing so small as not to be read without a Glass, unless it be with very good Eyes indeed. There is an admirable Basso-Relievo in white Marble, by *Puget*, the *Assumption* of the *Blessed Virgin*; the Draperies very finely dispos'd; the *Naked* of the Angels, &c. exceeding tender

render and soft: One of the Angels is design'd much in *Corregio's* Style. Another *Assumption*, in Painting, so I venture to call the single Person of the *Madonna*, there being (as I remember) no Angels in this Piece: for 'tis done by the Cavalier *Landfranc*; and is the very same Figure with that of the *Madonna* in his famous *Assumption* in the Church of *S. Andrea in Valle* at *Rome*. These, with abundance of other fine things he has, were part of the Duke of *Mantua's* Collection. At a Merchant's House, *Sieur Natale Bianchi*, we saw as good a Collection of Pictures as in any private hand. The principal of them was a *Venus* and a *Cupid* holding a Looking-Glass, by *Titian*. This Picture is certainly the very Perfection of Colouring; especially the *Cupid*. He told us he had been offer'd a thousand Pistoles for it. We have seen two more of the same Design, and by the same Author; one at the *Palazzo Barberigo* at *Venice*, and another at the *Palazzo Odescalchi* at *Rome*; since sold, with the rest of that fine Collection, to the late *Regent of France*. It is very usual with the Masters to repeat their favourite Designs; as *Paolo Veronese* frequently did that of *Europa* and the Bull.

This Merchant married his Wife out of the Hospital of the *Incurabile*. She sings admirably well, as the Gentleman who introduc'd us there, told us; but we were not suffer'd either to hear or see her.

There are in *Venice* four of these Female Hospitals; this of the *Incurabile*, the *Pietà*, *Ospitalletto*, and the *Mendicanti*. Infants are receiv'd into these Hospitals; into the *Incurabile* (originally destin'd to another Use) not without a Sum given with them; into the *Pietà*, and the other two, as I take it, without any.

Those who would choose for a Wife one that has not been acquainted with the World, go to these Places to look for 'em; and they generally take all the care they can, they shall be as little acquainted with the World afterwards. Those put into the *Pietà* are generally Bastards. There are a prodigious Number of Children taken care of in this Hospital: They say they amount sometimes to at least six thousand; and that before the Erection of this Charity, Multitudes us'd to be found which had been thrown into the Canals of the City. Every Sunday and Holiday there is a Performance of Musick in the Chapels of these

these Hospitals, Vocal and Instrumental, perform'd by the young Women of the Place; who are set in a Gallery above, and (tho' not profess'd) are hid from any distinct View of those below, by a Lattice of Iron-work. The Organ-parts, as well as those of the other Instruments, are all perform'd by the young Women. They have an Eunuch for their Master, and he composes their Musick. Their Performance is surprisingly good; and many excellent Voices there are among them: and there is somewhat still more amusing, in that their Persons are conceal'd from view.

When we were at one of these Solemnities at the *Pietà*, there was perform'd the Ceremony of Blessing the *Holy Water*; which is done by sprinkling Salt into it, in the Form of a Cross: Sometimes they drop in some Oil, and immerge a *blest* Wax-Taper; repeating at the same time some Prayers, *That it may prevail against all Evils, Witchcraft, Storms, Fire, and all Powers of the Devil, &c.* As soon as the Ceremony is over, the People come in Shoals, to fetch it away, in Kettles, Pitchers, Flasks, &c. to carry it to their Houses. A small Vessel of it is always plac'd by their Bed-side, for the crossing themselves at lying down, and rising. And at sett times of the Year the Priests come and bless the whole House, going through all the Chambers, and sprinkling the Holy Water.

This Use of *Holy Water* doubtless arose from the *Agua Lustralis* of the ancient *Heathens*; who had it always at the Entrance into their Temples and other places. The *Laplanders* (I think) have a way of warming their Devotion, by placing a Vessel of Brandy, at the Entrance into their Churches; and every one that goes in takes a Sup.

The *Arsenal* of *Venice* they call three Miles in compass; but we must allow somewhat for their usual Exaggeration. It is large indeed, and well stor'd with all war-like Provisions. It's encompass'd with a strong Wall; on which are several little Towers, where they keep Guard in the Night; as well to watch against any Fire or other Accident within, as to prevent any Surprize from abroad. Large as it is, there are but two Entrances into it, and those very near together; one by Water, for the Vessels to pass in and out; and the other by Land. The Land-Entrance is adorn'd with Marble Pilasters; and Statues on them, by pretty good hands; but the truly noble Ornaments of this Entrance

Entrance are two great antique Lions of Marble, brought from *Athens*; under one of them is wrote this Inscription.

FRANCISCUS MAUROCENUS PELOPONESIACUS
EXPUGNATIS ATHENIS
MARMOREA LEONUM SIMULACRA
TRIUMPHALI MANU E PIRÆO DIREPTA
IN PATRIAM TRANSTULIT, FUTURA VENETI LEONIS
QUÆ FUERANT MINERVÆ ATTICÆ ORNAMENTA.

Under the other,

ATHENIENSIA VENETAE CLASSIS TROPHÆA
VENETI SENATUS DECRETO
IN NAVALIS VESTIBULO CONSTITUTA
ANNO SALUTIS MDCLXXXVII.

There is a third little one, and under it only these two Words.

EX ATTICIS.

The Sum of these Inscriptions is, that these Marble Lions were Triumphantly brought from *Athens* by *Francesco Morosini*, in the Year 1687, and by Decree of the *Venetian Senate*, plac'd at the Entrance into their *Arsenal*.

Within this *Arsenal* they build their Ships, cast all their Cannon, Balls and Bombs, make their Powder, Anchors, Sails, Cables, and all other Provisions for War: so that 'tis a general Work-house as well as Ware-house, and Repository for them. We saw several fine Cannons, of which some were cast when the Kings of *France*, *Denmark*, &c. [at different times] were there. All Materials were got ready, and the Cannon cast while the King was at dinner. The principal Matter wherein the Furniture of this *Arsenal* differs from that of other Places of the like Nature, is the famous *Bucentaur* and *Galeasses*. In the *Bucentaur* the *Doge* goes annually to marry the Sea, a well-known Ceremony: This is done at the Feast of the *Ascension*; when there is a little sort of *Carnaval* of about a Fortnight's Continuance, being a time of Masking and other Diversions. The *Bucentaur* has forty-two Oars, four Men to an Oar; there is a Seat at the upper end for the *Doge*, others on each side for

the *Council of Ten*: below is a double Row of Benches for the *Senate*. On the Outside there is a Border or Frieze of pretty good Basso-Relievo that goes round it. The *Galeasses* have fifty-four Oars a-piece, seven Men to an Oar. These *Galeasses* are perfect floating Castles; they generally have in each of them 1000 Men and 100 Pieces of Canon. The Captains of them are call'd Governours; and are always noble *Venetians*. Here likewise we saw some Machines they call *Camels*; which are us'd for bearing Ships over Shallows, or raising them up when they are sunk. One * was so rais'd while we were at *Venice*. They are, I think, in use in *Holland*; and, if so, can be no rarity to those among us who are vers'd in Naval Affairs. But the *Venetians* say, that theirs are an Improvement upon those of the *Dutch*; and much better in several respects.

* Capt. Ban-
bridge, an
Englishman.

However the *Venetians* may abound in Salt-water, they are ill put to it through the want of fresh. All the fresh Water they have is either what they reserve from Rain, or bring from the River *Brenta*; and this they keep in Cisterns, or Wells made for that purpose; which are generally surrounded with a handsome Parapet of Marble. The Water brought from the *Brenta* is not put directly into the Well; but by a Hole, at some distance from it, is convey'd into a sort of *Reservoir*; which (as I was inform'd) is separated from the Well, by a Bed of Chalk-stones; through which the Water is, as it were, strain'd, or filter'd into the Well: by which means it is freed from any Filth or ill Taste which it may have contracted. And this is necessary; because the Hole above-mention'd is so plac'd, as to receive a good deal of the Rain-water that falls upon the *Campo*, where the Well is plac'd. These Wells are interspers'd at suitable Distances in the publick parts of the Town; for the Convenience of the neighbouring Inhabitants: There are two fine ones in the great Court of the *Doge's* Palace, well adorn'd with Sculpture. And in the Convent of the *Frari* there is a noble one dedicated (as in the Inscription) DEO UNI ET TRINO OMNIUM BONORUM FONTI. To GOD THREE-ONE, the Fountain of all Good. The three *Holy Persons* are express'd in Sculpture. It has a Covering supported with Pillars, and is somewhat like that in *Vignola's* Architecture.

There

There is a grand *Apparatus* and Solemnity for the making of their famous Medicinal *Treacle* at *Venice*: The Ingredients are expos'd to publick View for some days before they are put together, and are likewise inspected (as we were told) by certain Persons sworn to examine them. We one day saw them set out in great order, 64 several Sorts, at the Entrance into an Apothecary's Shop; 32 on each hand, in regular Partitions. The Inspectors are not only to examine the Quality of the several Drugs, but likewise to be present at every Circumstance of the Composition, to see that all be fair and right. The manner of pounding them is very regular: We saw a double Row of Men at work with their Mortars, upon the Ascent of the *Rialto* Bridge; all keeping time as duly, as if it had been a Concert of Musick. Our Apothecaries dispute the Point with them, and say they can make as good here, as any that's made at *Venice*. I think they allow the *Venetians* to have somewhat the better of it, as to one of the Ingredients (and I doubt a principal one) the Vipers: but for the rest, and the Process of the Composition, they say we at least equal, if not outdo them. This is easy for them to say; tho' I know some, who have taken enough of both sorts to perceive a considerable Difference, give much the Preference to the *Venetian*. But, whatever our Improvements have been with regard to the *Treacle* Manufacture, we certainly have come up with them as to Glasses, and far outdone them too, by all that I cou'd see at *Murano*; which is an Island at a small distance from *Venice*, where the Glas-Works are.

There are more Theatres in *Venice* than in any City of *Italy* that I have heard of: There are seven for Opera's, besides others for Comedies, &c. There were Opera's in three of them, when we were there. The Theatres are the Properties of several Noblemen. That of *S. John Chrysostom* belongs to one of the *Grimani* Families: and the same Family has likewise two other Theatres, *S. Samuel*, and *S. John-and-S. Paul*, the greatest in *Venice*. The Theatres take their Names from the neighbouring Churches, and tho' they are in general the Property of such and such Noblemen, yet others have Boxes as their Inheritance, purchas'd of the general Proprietor of the Theatre; and of these they keep the Keys themselves. But be-

S. J. Chryso-
tomo.
S. Samuele.
S. Giovanni e
Paolo.
S. Angelo.
S. Moysè.
S. Fantin.
S. Cassan.
S. Luca for
Comedies.

fore you can come at your Box, there is somewhat to be paid (about 1s. 6d. English) for Entrance into the Theatre. There are no open Galleries, as in *London*, but the whole from Bottom to Top is all divided into Boxes, which one with another will contain about six persons each. They have a scandalous Custom there, of spitting out of the upper Boxes (as well as throwing Parings of Apples or Oranges, &c.) upon the Company in the Pit, (a practice frequent enough here,) which they do at random, without any regard where it falls; tho' it sometimes happens upon some of the best Quality; who, tho' they have Boxes of their own, will often come into the Pit, either for the better seeing the Company, or sometimes to be nearer the Stage, for the better hearing some favourite Songs. Indeed as to seeing the Company in the *Venetian* Theatres there is not much Entertainment in that; for, nor a Face is to be seen; but the chief Amusement is, to find out, through the Disguise of the Masque, who such and such a one is, which those that are accustomed to the place can very readily do. Those that make use of Books to go along with the Performance, have commonly Wax-candles in their Hands; which are frequently put out by Favours from above.

'Tis very usual there to see Priests playing in the *Orchestra*: the famous *Vivaldi* (whom they call the *Prete rosso*) very well known among us by his Concertoes, was a topping Man among them.

They are very dextrous at managing the Machinery of their Opera's. In one of them *Nero* presents *Tiridates* King of *Armenia* with a *Roman* Show, of which himself makes a part. The Emperor with the Empress appear in a Triumphal Chariot, drawn by an Elephant. The Head, Trunk, and Eyes of the great Beast move as if alive, and *Tiridates* believes he is so. When, all of a sudden, as soon as the Emperor and Empress are dismounted and have taken their Seats, the Triumphal Chariot is transform'd into an Amphitheatre, and fill'd with Spectators. The Elephant falls all in pieces, and out of his Belly come a great number of Gladiators, arm'd with Bucklers, which were so many parts of the Elephant's Sides, so that he seems in a moment to be transform'd into a Company of arm'd Men, who make a Skirmish, all in time to the Musick.

Another

We saw another Piece of Machinery. In a vast Hall were represented the four Elements, emblematically, in Picture; these opening themselves, form'd two Palaces, those of *Love* and *Hymen*, these again were transform'd into the Palace [or Temple] of *Mars*, all surrounded with Weapons of War. This Scene was so finely imagin'd, and the Lights so well dispos'd, that I think it was the most entertaining Sight I ever saw upon a Stage.

The *Intermezzi* (or intermediate Performances) which they have in some of their smaller Theatres between the Acts, are very comical in their way, which is somewhat low, not much unlike the Farces we see sometimes on our Stage. They laugh, scold, imitate other Sounds, as the cracking of a Whip, the rumbling of Chariot Wheels, and all to Musick. These *Intermezzi* are in *Recitativo* and Song, as the Opera's are. But, such Entertainments, between the Acts of an Opera, somewhat like it in the Manner, but different in the Subject, seem to interrupt the Unity of the Opera itself; and if they will have such laughing Work, it shou'd seem better at the End of the Entertainment; as the *Petite piece* in *France*, at the End of their Comedy, and the Farces with us sometimes are.

Their Tragedy borders upon the Bombast; and the Comedy is much upon the same Speed in the Theatre as it is on the Mountebanks Stage. The principal Characters, and without which no Comedy will pass among them, *i. e.* *Harlequin**, the *Doctor*, *Pantalone* and *Covielli* are now well known here. All these speak different Dialects. The first speaks *Bergamosco*, (reckon'd the worst Dialect in *Italy*) the 2d *Bolognese*, the 3d *Venetian*, and the last *Neapolitan*. They have likewise *Fenocchio*, a Pimp, who speaks *Bergamosco* too. However it passes in other parts of *Italy*, 'tis pretty odd that in *Venice*, where the Noblemen are so jealous of their Honour, they shou'd suffer *Pantalone*† to be the Cully of the Play: for that is the Name the Noblemen themselves go by. I have heard the Etymology of it (whether true I cannot tell) that it comes from *Plantare Leonem*‡; because that wherever any Place becomes subject

‡ Or Plantare
to Lions.

* *Harlequin* is also call'd *Trufaldin*, or sometimes *Baggatina*, but the Character is the same. *Covielli* is the same as *Scaramouche*.

† They personate pretty nearly the very Dress of them too, as well as Language.

to them, they do there *plantare Leonem*, plant or set up the Lion of S. Mark, the Ensign of their Dominion.

* Suo mihi
Sermone ar-
rexit Aures.
Plaut.

The *Italian* Gravity seems to require somewhat very comical to move their Mirth. And this sort of Comedy seems to hit them very well in that respect: for 'tis pleasant to see, with what extended Necks, what open Mouths, and what prick'd-up Ears*, they catch at the Jokes, and Bulls, and Blunders. Having mention'd Ears, it puts me in mind of something peculiar in the Ears of the *Venetians*, which in many of them are standing out, and spread, like little Wings, on each side their Head; so that you see the very hollow of their Ears almost fronting with the Fore-right View of their Face. This is seen fully in the *Barkerolls* [or *Gondoliers*] who have only Caps, and short Hair; and the same may possibly be cover'd under many a full-bottom'd Peruke.

The only time for Opera's at *Venice* is the *Carnaval*, or perhaps sometimes about the *Ascension*. Those times of Masking are the dear Delight of the *Venetians*; and the Approach of the *Carnaval* seems to be to them, as the Approach of the Sun to the *Polar Nations* after their half year's Night. The most common Masking Dress is a Cloak, a *Baout*, and a white Mask: this Dress with a Hat over all is the general one for both Sexes, Women as well as Men. The *Baout* is a sort of Hood of black Silk, which comes round the Head, leaving only an opening for the Face, with a Border of black Silk Lace which falls about the Shoulders. The white Mask comes no lower than the bottom of the Nose, the *Baout* covers the rest. Sometimes they have a whole Mask painted with the natural Colours; in the Mouth-part of which the Women place a Stone-Ring, to hold their Mask on with, the Stone glittering on the Outside, as it were to accompany the Sparkling of their Eyes. As the *Carnaval* advances, the Dress grows more various and whimsical: the Women make themselves Nymphs and Shepherdesses, the Men Scaramouches and Punchinello's, with twenty other Fancies, whatever first comes uppermost. For further Variety, they sometimes change Sexes; Women appear in Mens Habits, and Men in Womens, and so are now and then pick'd up, to the great disappointment of the Lover. In these various Disguises they go, not only into Assemblies within

within Doors, but publickly all the City over: and during the *Carnaval* 'tis so much the Dress of the Season, that whether upon Visits, or any other Occasion, they go continually in Masque. Their general Rendezvous is the *Piazza di S. Marco*, which, large as it is, is perfectly throng'd with them; from thence they march in Shoals to the *Ridotto*, which is not far off. Here none is to enter that shews a human Face, except their *Excellencies*, who keep the Bank at the Basses-Tables. In other Places People *may* mask, but here they *must*: What is a Privilege only in other Places, is here turn'd to an Obligation; perhaps for the better maintaining that Appearance of *Equality* which is requisite to the profess'd Liberty of the Place; That is a Reason I have heard given for it: And thus a Tinker, by Virtue of his Masque, may come to a Basses-Table, and set a Ducat with one of the Princes of the People. Nothing sure can affect the *Stoick* more than a Nobleman behind one of these Basses-Tables; they would seem unmov'd by either good or bad Fortune: but I have sometimes seen the Apathy fail a little, and the contrary discover it self in some involuntary Contraction of the Muscles. All is transacted with a great deal of Silence: and I have seen large Sums won and lost without a word speaking. Generally he that keeps the Bank is the Winner; and it may be reasonably concluded, without inquiry into the Chances of the Game, that the Odds lie on the Banker's side; since the Noblemen secure that Privilege to themselves: Tho' 'tis possible for another to keep a Bank by Proxy, for there are Noblemen that will do it for you for ten *per Cent.* of the Winnings. The *Ridotto* makes a pretty odd Appearance at first sight. There are seven or eight Rooms which I remember, and I believe there are more. The Place is dark and silent, a few glimmering Tapers with a half Light shew a Set of Beings, stalking along with their pale Faces, which look like so many Death's Heads poking out through black Pouches; so that one would almost imagine himself in some enchanted Place, or some Region of the Dead. But there are those to be found there, who, if you have a mind, will soon clear your Doubts, and let you know they are true Flesh and Blood. Play and Intrigue are the two Affairs of the Place: He that has more Money than he cares for, needs only step aside to a Basses-Table, where the

Noble-

Nobleman who keeps the Bank will soon ease him of his superfluous Load. Others, who are for forming or carrying on Intrigues, may without much difficulty find what they seek, and somewhat more perhaps than what they wish. Without doors, Puppet-Shews, Rope-dancers, Mountebanks and Astrologers are busy at work all the day long. These last dispense Destinies thro' a Tin Trumpet plac'd at the Ear of the inquisitive Patient; who stands trembling below on the Ground, while the other is exalted on a little sort of Stage, and thence in an inclin'd Posture with his Mouth at the other end of the Trumpet pronounces what *shall or shall not be.*

On *Jovedi Grasso* (the *Thursday* immediately preceding *Lent*) all *Venice* is perfectly in an Uproar; the publick Frenzy, which from the beginning of the Carnival has had a sort of gradual Increase, seems now to be at its utmost height. Now we see a thousand odd Disguises, such as each one's Caprice suggests; with Diversions as boisterous and noisy without doors, as before we had seen quiet and silent within. Young Fellows driving Bulls all about the Town, along those narrow Alleys, (for most of their Streets, as I observ'd above, are but such) hollowing in such a frantick manner as tho' they were endeavouring to make the Beasts they follow as mad as themselves. 'Tis not a very safe Curiosity to be in the way of them. Thus they hurry them to the *Campo's* (the more open parts of the City) where they bait them after as extravagant a manner; not tying them to a Stake, but dragging them with Cords; and sometimes dragg'd by them, as the Fury of the Beast adds to his Strength, while three or four great Dogs are set all at once upon them, to catch at their Ears, or any part, 'tis all one.

The grand Shews are in the *Piazzetta*, just before the *Doge's* Palace; one of them looks more like an Execution than a Diversion; or 'tis (if you please) a pompous Piece of Butchery. A Decollation of three Bulls, which are led there in great State, surrounded with the *Bombardieri**, Halberdiers, and a world of other armed Attendants; Drums beating, and Trumpets sounding before them. Those that perform the Feat have a great Sword of three or four Inches broad; some Assistants hold the Head, and others the Tail of the Animal; which besides keeping him steady (for there is no block under) puts the Parts of

* Gunners, those have some kind of Halberds too, with Matches twisted about them.

the Neck to a full stretch, and with one blow the Executioner separates the Head from the Body. The Name of Execution best suits the Performance, if the Account which they give be true, of the Rise of this Custom. About nine hundred Years ago the Patriarch of *Aquileia* in *Friuli*, with twelve of his Vicars, rebell'd against the State of *Venice*; they were taken and beheaded in the *Piazza di S. Marco*; and every Year for some time after, a Bull and twelve Hogs had their Heads struck off, for continuing the Remembrance of it: But the Affair of the Hogs looking too much like a joke, they some time after substituted in their room two more Bulls; so that now three Bulls are thus sacrificed every Year. Others call this not a Rebellion, but a hot War; in which the *Venetians* took the Patriarch Prisoner: but gave him his Liberty, on condition that he should send yearly to *Venice*, on the same Day that the Victory was got, twelve wild Boars, which with a Bull should be kill'd before the general Assembly, by way of Sacrifice. This Victory was obtain'd when *Angelo Partecipatio* was Doge, in the beginning, as I take it, of the ninth Century.

— since I
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— pretty well
— acquainted
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— Entertain-
— ment in Lon-
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Another * Entertainment is what they call the *Vola*, or Flying. A Boy slides down a Rope, in a flying Posture from the Campanile of *S. Mark* with a Nosegay in his Hand, to a Window of the Doge's Palace, into which he enters, presents the Nosegay to his Serenaty, and up again he mounts like a *Gany Mede*, by the help of a Cord, by which he is drawn up the same Rope he came down by. Another *Vola* they have upwards on the back of a *Pegasus*, shooting off Pistols in the midst of their Flight.

• Since I
wrote this, we
have been
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don.

But what to me was the most agreeable Spectacle, was the *Force of Hercules*, so call'd, but not very properly; for 'tis a Performance rather of Slight than Strength. I mean the Exercise of the young Fellows, who build themselves up into a kind of Pyramid, as Mr. *Addison* truly terms it, five or six Stories high. That Gentleman's Account, which perfectly describes the manner of it, makes it needless for me to enlarge upon it. The Agility wherewith they perform it, is very pleasing; as is the Variety of their Positions, which I cannot pretend to describe. All their several Changes are made without the least Disorder or Confusion; for this Sett of Self-builders

Diruit, adificat, mutat quadrata rotundis.
N^o diruit to consider a better mode to do

do build, unbuild and build again, still varying their Figure, and all with the greatest Activity. This, when I saw it, was done before the *Doge's Palace*; but 'tis sometimes perform'd in a Boat on the great Canal. On the *Sunday* following, the *Doge's Palace* was become a perfect Amphitheatre for the *Caccia del Tauro*, in plain *English* a Bull-baiting. The poor Animal is turn'd loose into the Court of the Palace, and an unmerciful Number of Dogs at once set upon him: You see Dogs, Bulls, and Barkerolls*, all in a heap together, within his Serenity's Court: but this is to be taken as another Instance of the *Venetian Liberty*, where the meanest of the People may make thus free with their Prince; tho' it does not come up to that before-mentioned, of the perfuming of his Stair-cases.

* Or Gondoliers, the Fellows that row the Gondolas.

And now the fatal Day drew near, when the Masque, and all its attendant Diversions were to be laid aside: for, to the *Piazza di S. Marco* now they come, not to see Bull-baiting and Rope-dancing, but to be sprinkled by the Priest with Ashes. *Un gran Passagio!* A great Change! as a Nobleman of *Bologna* express'd himself to me upon the Occasion. This puts me in mind of

a Remark I have somewhere read or heard, said to be made by some remote *Indian*, who was at *Venice*, during the time of the Carnival; that the People of *Venice*, about the beginning of the New Year, are seiz'd with a sort of Phrenzy or Madness; which goes on still increasing, till a certain Day, on which a grave Person, by sprinkling a sort of Powder on their Head, brings 'em all to their Senses again.

Another Entertainment they have, a pretty robust one, which is not annual, nor confin'd to the Carnival, but exhibited upon some extraordinary Occasions, as when a sovereign Prince, or great Ambassador is there; It is the *Guerra de' Pugni*, a pitch'd Battle at Fifty-cuffs between the *Castellani* and *Nicoloti* [Inhabitants of the Districts (**Sestieri* they call them) *di Castello* and *S. Nicolas*.] Their *Campus Martius* is some Bridge, generally that of the *Carmine*, or *S. Barnabas*: from whence, as there are no Battlements, they oft plunge one another into the Canal, where Ladders are plac'd for them to get out again, and rally. They us'd Cudgels heretofore, but that proving often fatal, they were since confin'd to the Fist. There

* *Venice* is divided into Six Regions or Districts, which from the number of the whole, are each of them call'd a *Sestiero*, or sixth Part.

There is a sworn Inveteracy between these two Parties; and is so entail'd upon their Children, that even the Boys, when they meet, battle each other. This Enmity is encourag'd, and industriously kept up by the Senate; who, apprehensive of the Force of an unanimous People, ill-treated by their Governours, do this to weaken and divide them; who if they knew, and consider'd their Numbers, might become formidable to the Nobles. And as they do by this means make the People really weaker than they would be, so they have another Artifice to make Themselves appear stronger than they are: for, the *Citadini* are allow'd to wear the Robe of the Nobles, and all their Habit, except the *Stola*, a little Piece hanging from their Shoulder, which does not make a Distinction very observable. And of this, some assign the Reason: "That it is to make the Number of the Nobles appear the greater, so that the People may not be sensible how few they are that govern them." Tho' I have heard a different Reason given, That the Nobles, conscious how ill they deserve of the People, and apprehensive of the Effects of their Resentment; think they would be a readier and more distinguish'd Mark, if themselves alone did wear the Robe: and that therefore they wish it should be known, as it very well is, that All are not Noble who wear the Noble Robe; and so if a *Plebeian* should have a mind to oblige a *Pantalone* (one or other, for they are hated all alike) with a *Stiletta*†, he might not possibly be so free to give it; as not knowing surely now, whether he be a *Pantalone* or no. Thus did the ancient *Romans* provide for the Safeguard of their *Ancyle*, by making a number of false ones, that so the true one might not be so easily fix'd upon.

* Of this Order more will be said hereafter.

† A Stab with the Stiletto, a little sort of Dagger.

As the Nobles study to divide the Populace, so they affect to shew as much Equality among themselves, as there can be among such different Fortunes in the same Order: For, as some of them are vastly rich, so others are miserably poor. These are the *Barnabotes*; so call'd from the neighbouring Church [*S. Barnabas*] where the poor Habitations of many of them are. And that they may appear less despicable, the Others shew not that Grandeur themselves in their own Equipage, as their Fortunes would well allow them to do. And that all may be obliged to this Equality, they have Magistrates, *Sopraintendenti delle Pompe*,

somewhat like the *Roman* Censors, who are to take care it be observ'd. The Robe of the Nobles is of black Cloth, or Bays; it is or should be the Manufacture of *Padua*, as has been before observ'd: 'Tis not much unlike our Lawyers Gown. In the Winter they have one fac'd with Furr, and bound with a Girdle of the same about their Waist. They have no Hat, but a woollen Cap in the shape of a deep Crown of a Hat; but they very rarely wear it, otherwise than under their Arm: for they wear large full-bottom'd Peruques; which they all have of one sort or other; but I have seen many a Cherry-tree adorned with as good as some of them. The gayer sort of them, especially such as have travell'd, are not at all in love with their Dress, but would much rather be equipt with Hat and Sword, as the Gentlemen of other Places are, if their Laws would allow it; but the Power that attends their Dress reconciles them pretty well to it. These Noblemen (as composing the Aristocracy) look upon themselves as so many Princes; and all personal Addresses are made to them with the Title of *Eccellenza*: Their Subjects, how little soever they love them, shew them great outward Respect. When a Nobleman and Tradesman, that know one another, are near meeting, I have seen the later make a Stand (a little out of the way) and make a low Reverence; not raising himself till the other is past him; and, as he passes by, pronounces the Word *Eccellenza*. The Magnificence of the rich shews it self in their fine Houses and Furniture; not as I could hear in their House-keeping, any more than in their Dress or Equipage: for, tho' their sumptuary Laws do extend to their Table, as well as other Matters, there seems no great Force needful to restrain Luxury in that: for they are naturally sparing enough in that respect; and the greatest of them are such Oeconomists in ascertaining the Expence of their Table, that they agree with their Cook to furnish them out so many Dishes at such a certain Price. One of them, who kept a *French* Cook, (he afterwards serv'd my Lord *Parker*) and would have eighteen Dishes on his Table every Day, allow'd but eighteen *Lire* a-day, [that is, something less than eighteen Six-pences *English*] to do it with. A couple of Eggs, or a little fried Parsley would help to make out the Number. If some of them live well as to themselves, they very rarely make Entertainments for others; and this

Close.

Cloſeneſs extends itſelf, not only to Strangers, whom the Policy of the Place makes them ſhy of converſing with, but even to one another; ſo that when they have a mind for a merry Meeting, they have it not at their own Houſes, but at a third Place, where they pay their Club alike. A Houſe where we lodg'd, jointly kept by a *French* Cook and Confectioner, was ſometimes their Rendezvous.

The Noble Ladies are allow'd but little Finery any more than the Men: they are by their Laws to go all in Black too: they are to wear no Jewels, except the firſt Year after Marriage: A Gold Chain, or ſome Pearl about the Wriſt, is the chief Ornament that's allow'd, and the moſt ordinary Tradeſmen's Wives make ſhift to get ſomewhat of that ſort. Theſe Laws are very ſtrict, and the Noble Ladies do for the moſt part comply with them; becauſe there is now and then a *Superintendant* that puts them in Execution againſt all Perſons; tho' generally the Magiſtrates wink at the noble Ladies who happen to tranſgreſs. Upon extraordinary Occaſions, as when ſome ſovereign Prince is there, the ſumptuary Laws, or the Laws of the *Pomp*, (as they call 'em,) are ſuſpended for that time; at other times the fine Jewels which ſome of 'em are poſſeſs'd of, are never to ſee Light within the City; and out of it they rarely go: the rather, becauſe the Situation of the Place allowing no Coach, and their Policy no Equipage at home; both, if they would go abroad, muſt be ſet up on purpoſe to make a Figure there, and at their Return home would become wholly uſeleſs. We ſaw a *Venetian* Lady at *Reggio*, the *Procurateſſa Fofcarini*, [*Procurator Fofcarini's* Lady] who for Fineneſs of Jewels outſhone all the Princeſſes there, even the Bride* herſelf, I think. Her Jewels* The [then] new-married Princeſs of Modena. are ſaid to be worth 50000 Pounds Sterling, which at her return home were all to be buried in the Cabinet. The Procurator her Husband was he, who, as I mention'd before, preſided at our ſeeing the Treafury of *S. Mark*. As the *Venetian* Ladies can uſe no Coaches, a ſmall matter furniſhes out their Appearance in the City; a *Gondola* (cover'd with black, as their Perſons are) with a couple of Fellows to row it, does the buſineſs. Nor do any other Servants ever attend them in their *Gondola's*, except a female Guard upon the Lady when ſhe goes to Maſs, which is the moſt frequent Occaſion they go abroad upon; and we often ſee

Vid. p. 30.

see 'em with their Book in their hand saying over their Offices, as they pass by in their *Gondola's*. The noble Ladies, as to the Fashion of their Clothes, imitate that of the *French*; but the Air of most of them is what would not be call'd genteel in another Place; nor is it to be wonder'd at, considering how little they converse, or come into publick Company. The Citizens or Tradesmen's Wives, at or near home, go bare-headed: when they go abroad, they have a plain black Scarf about their Shoulders, which comes over their Head too, serving at once for a Scarf and a Veil. None of the inferior Orders are to dress in the Fashion of the noble Ladies; how well soever they may be able to afford it. Only the *Jewish* Women of Fortune are, for a valuable Consideration, allow'd that Dress, with a further Privilege of wearing Jewels also. The Courtesans do frequently dress, as if they had the same Liberty; but it is at their Peril: tho' if they are at any time accused of having broke the Laws of the *Pomp*, the Accusation going first thro' the Hands of inferior Officers, they generally get off by making a present to those Officers; or getting some Nobleman to speak to them to stifle the Matter; otherwise the Punishment is severe.

The *Venetians*, for the *Dignity* of their Government, would represent their *Doge* as a King, but for the *Freedom* of it, as a King without Power; and so indeed he is; for he can't do so much of himself as an *English* Justice of Peace: all there, is the Act of the Council: and even by the Word *Princepe* the whole Aristocracy is understood. He has not the Liberty of the meanest Subject, for he is not to stir out of *Venice* without Leave. He is therefore said to be *Rex in purpurâ*, *Senator in Curia*, *in urbe Captivus*, "A King in his Robe, a Senator in the Assembly, a Prisoner in the City." He is liable any Night to be surpriz'd in his own Chamber; for the Inquisitors of State have Keys to all his Apartments, and may enter them at pleasure: may rifle his Cabinets, and tumble over his Papers; and he tho' while lie trembling in his Bed, and not dare to ask who's there, or what they are doing.

The Revenues of the *Doge's* Office rarely answer the Expences of it. From whence it sometimes happens, that the ancient Families, who want not the Honour, and with whom perhaps the Expence may not so well agree, are in no wise fond of it; but

but, if elected, they must not refuse it. It is said that this was the Case of *Connaro*, who was *Doge* while we were there; since dead: and that when his Lady heard that he was elected *Doge*, she fell into Tears, and said somewhat to this purpose to her Lord; *We have hardly enough to live up to our Quality as it is, and they have made you Doge to ruin us quite.*

The Inquisitors of State, lately mention'd, are three of the *Council of Ten*, that formidable *Decemvirate*, the Terror of all the Nobles, as well as of the *Doge* himself. Their Proceedings are secret and active, their Judgments rigorous, their Sentence irreversible, and the Execution of it speedy; so that at the very Name of the *Council of Ten* all *Venice* trembles, from the lowest to the highest. If the Guilt of the Party be clear to Them, they don't stand much upon Forms of Trial: so that a Criminal is often tried and condemned, without hearing a Word of the Process himself, or the Event of it, till he is call'd to Execution. And the rather, if he be a Person of considerable Alliance, whose publick Trial might be apt to make the more Noise; in such case, he is perhaps strangled in the *Camerotta* [Dungeon], or convey'd thence in the Dead of Night to the Canal *Orphano*, and there drown'd. The Manner of which, I have been told, is thus: He is tied down to a Plank, which has a Weight affix'd, sufficient to sink it, and so laid across two *Gondola's*; the *Gondola's* then separate, and down he goes. This Canal *Orphano* is the deepest part of all the *Lagune*, and has its Name from the many Orphans it has made. This secret way of proceeding is exactly according to the Rule given them by the famous *Fra Paolo* the *Servite**; which is, in the first place, not to condemn a Nobleman, however criminal, if it can be avoided; at least, not to have him come publickly under the Hands of the Executioner, that the Order may not suffer in the Esteem and Veneration of the Subjects, — *Ma, o lasciarli fornire la Vita in Carcere; o quando sia pur necessario, farlo con una morte segreta.* “But, rather to let him either end his Days in Prison, or

where Necessity requires it, to dispatch him by a secret Death.” The bare Imprisonment has sometimes its desired Effect, by soon putting an end to the Life of the unhappy Prisoner in those unwholesome Dungeons under ground: If that fail, or that they are in greater haste than to wait the Issue of it, the other

* In a little Book of his, wherein he proposes to the Republick of Venice some Rules of Government, whereby they may make their Dominion perpetual.

Method

Method is taken with that Secrecy, that the Criminal is perhaps become a Prey to Fishes, some Months before his Friends know any thing of the Matter. Their Friend *Fra Paolo* (a rare Friar !) puts them into another way, which they may possibly sometimes make use of; that is, rather than make a publick Business on't,—*fare che il Veleno usi l'Officio del Manigeldo, perche il frutto e la stesso, e l'Odio e minore.* “ Let Poison “ do the Office of the Executioner; for, the Effect is the same, “ and the Odium is less”.

Fra. Paolo.

The Secrecy of their Councils they have been long famous for, even in the numerous Assembly of the *Great Council*. For that in their Debates long ago, upon the Condemnation of *Carmignola*, among a Number of three hundred Judges, the Matter was kept private for eight Months successively; and at the deposing the *Doge Foscari* such Secrecy was us'd, that his own Brother knew not of it.

Their way of balloting (which I was admitted to see) in the Great Council, has been describ'd by so many, that I forbear saying any thing of it.

Though it be a Rule given them by their Oracle *Fra Paolo* to discourage those of their Subjects who apply themselves to the Service of other Princes, (so far as much as they esteem such to deserve little of their own;) yet they don't wish those of other Nations to observe that Rule towards them: but choose to get Foreigners into their Service, to fight their Battles for them. Nor are they apt to be over grateful to those that serve them. By what I could understand, few have dealt so well with them, as General *Schulenberg* (who has been mention'd before:). And perhaps it would be dangerous for one of their own Body to deserve so well of them as he has done: for 'tis as fatal to deserve too well of them, as to deserve ill. And we saw a Nobleman of their own, who lost a Hand in their Service, concerning whom it was debated in Council, Whether he should be brought home in Chains, or he made *Procuretor* of *S. Mark*. The latter, as it prov'd, was the Resolution.

The *Athenian Ostracism* is their favourite Expedient; and 'tis pretty well to come off with an honourable Banishment, when a Man is become too popular. Death has sometimes been their Portion for it. And in this they agree with the Policy of their

their old Friends, old Foes, the *Turks*, as given us by Sir *Paul Rycant*; for that when a Man is become too popular among them, or that his Wealth or natural Abilities render him formidable, all fair Treatment is counterfeited, till the Executioner gets the Bow-string about his Neck. Just like the Birds in *Plutarch*, who beat the Cuckow, for fear that in time he should become a Hawk.

They are very strict in discouraging Meetings or Cabals of any sort; insomuch that in the publick Coffee-houses there are no Seats, nor dare the Masters of them keep any; that Company may not with Ease to themselves stay long together in such occasional Places of Meeting; nor is any body allowed to discourse at all upon the Affairs of the Government, not even in praise of the Administration, any more than against it. Neither are the Noblemen themselves indulg'd in such Discourse any more than others: for even They are not to talk over the Affairs of State out of the proper Place, tho' themselves are Actors in them. The Caution, which I have occasionally hinted before, that they use against being seen with a Foreign Minister, carried some of them so far, that they forsook a Fresco * Shop they us'd to frequent, because the Resident of our Nation was sometimes there; and the poor Man was forc'd to desire he would not come thither, else he should disoblige and lose his Noble Customers.

* Where they
sell Limonade,
and other
cooling Li-
quors.

One of the Nobility, an Acquaintance of my Lord *Parker's*, behav'd himself very handsomly upon the account of a foreign Minister's coming to his House. This Nobleman is a Man of Letters, and has a good Library, with some antique *Greek* Inscriptions, and other Curiosities: Being told that a curious Gentleman, a Stranger in *Venice*, desir'd a Sight of his Library, he consented, as not suspecting any thing irregular; when to his Surprise, upon his coming, he found he was a Foreign Minister. Tho' struck at first, he recollected himself; entertain'd the Gentleman with all Humanity; and as soon as he was gone, went straight himself to the Inquisitors of State, and acquainted them with the Matter, and the Circumstances of it; and so avoided the ill Consequences, which otherwise might have attended it.

The Terms of Distinction of the several Orders in *Venice* are, the *Nobili* or *Gentilhuomini* (which with them are Terms convertible) i. e. the Nobility or Gentlemen; *Cittadini*, the Citizens;

and *Mercanti*, the Merchants and Tradesmen. And as the Knowledge of some of the *Venetians* extends no further than their own *Lagune*, I have been ask'd, Whether we had any Gentlemen in *England*: for they have no other Notion of a Gentleman, than as he has a Share in the Sovereignty. The Order of *Cittadini* comes the nearest to that of our Gentlemen, as living upon their Income without Trades. They are the next in rank to the Nobles, and wear (as I observ'd before) an Habit little different from theirs: and no Nobleman thinks it below him to keep Company with a *Cittadino*. Out of these are chosen some Officers of Trust under the Government: And particularly the Chancellor is always taken from amongst them: and yet his Post is so considerable, that, if I am not much mistaken, he has a Seat in the *Great Council*. And here I must take notice of a Notion common among the *Italians*, who think that none can be a Gentleman, but as belonging to, and having his principal Residence in such or such a City; and the greater the City, the better the Gentleman. They have no Notion of a Gentleman being styled as of such a Seat in the Country. I was once ask'd, Whether such a young Nobleman were of *London*? when I answer'd, He was; that Question was seconded by another, *Ma, di Londra propria*? But is he of the very City of *London*? For if he had not been of *London-City* itself, all else I could have said would have pass'd for nothing. By *Mercanti* are understood Traders of all sorts, whether in Wholesale or Retail, as the *Marchands* in *France*: And the Term being so generally applied to the meanest Retailers, they have no Notion, (except in the great trading Cities) what a Merchant of *London* is: One of whom would buy a score of their *Marquesses*.

The Living in *Venice* is like being on board a vast Ship; out of which you go now and then for Airing in the Long-boat. All their Diversions of taking the Air are upon the Water (where else indeed must they have them?) there they take the *Fresco*, as they call it, (for 'tis in the Cool of the Evening,) where the *Gondola's* wheel about, pass and re-pass on the great Canal, just as the Coaches do in *Hyde-Park*. This they do every Holiday Evening, of which they have there good store. There the *Donne Sponsate* take the Opportunity of shewing themselves. These are young Ladies, who after their Esponsals, which is perhaps a Year before

before the Solemnization of Marriage, go abroad in Masks; their Lovers [or Spouses] with them. They are dress'd in strait-bodied Gowns, with short Sleeves, as the Maids of Honour in the Courts of those Countries are. Those that are to be Nuns *Spouse di Christo* [Spouses of Christ,] the Year preceding their Entrance into the Convent, go abroad in the same Dress, to take leave of the World. We were at a Diversion of this sort one day upon the *Lagune*, near the Church of *la Gratia*, occasion'd by a Benediction that was there of a Ship-load of Pilgrims, who were setting out upon their Holy Voyage. They have sometimes Serenades upon the Water, of instrumental and vocal Musick, Song and *Recitativo*, after the Manner of the Opera's.

The Nuns of *S. Lorenzo*, and those of *S. Maria Celestia*, have on their Feast-days, one the 10th, the other the 15th of *August*, a great Concert of Musick in their several Churches. The Nuns of both these Convents are noble Ladies; and they vie for Superiority with each other, which shall have the best Musick: and therefore each obliges the chief of their Musicians when they engage them to be at their Feast, not to be employed at the other. So that which ever of the two gets the best of the Home-Musicians first for their Feast, puts the other under a Necessity of sending to *Bologna*, or some such distant Place, for others. At the *Celestia* there was an occasional *Portico*, and a Colonnade on the Bridge that leads to the Church, with Extempore-Statues, made up of Pasteboard and stiffen'd Linen Cloth; both without the Church and within. The Churches on these Occasions are adorn'd with the richest Hangings they can get. Without doors these Viragoes have Guns firing, with Trumpets and Hautboys sounding, to make all the Noise they can. Their Guns are a little sort of Mortars* stuck in the Ground, which are so hard

ram'd, that they make a Report like a Cannon. On their Feast-days the Door of their Convent is flung open, and they stand in Crowds at the Entrance, where I observ'd them talking to their Acquaintance with great Freedom. Nor do these Noble Vestals at any time confine themselves to such close Restrictions as others of their Order are oblig'd to do. Those I saw at the *Celestia* were dress'd in white; no Veil over their Faces; a small transparent black Covering* goes round their Shoulders; their Heads were very prettily dress'd; a sort of small thin Coif went

* Much the same as what we call Chambers here.

* Here call'd a Whisk, or Shape, in some Countries.

round the Crown, and came under the Chin; their Hair was seen at the Forehead, and Nape of the Neck: The Covering on their Neck and Breast was so thin, that 'twas next to nothing at all.

The *Italian* Women in general, and the *Venetians* in particular, set their Hair with a very agreeable, and well-fancied Variety; which they seem the more induc'd to, by reason of their going so much bare-headed, and so having greater Opportunity of displaying their Skill in that Particular. The Men, when they are in Mourning, do it pretty thoroughly; they wear black Shirts; with Neck-cloths and Ruffles of black Silk.

Besides the known Sanctuaries of the Churches and Convents, they have in *Venice* other privileg'd Places in the open parts of the City; which are mark'd out, by the Word *Santo* being cut on the Pavement; and if a Person staying for his Friend, or so, should happen to loiter about a little in one of these Places, he is presently concluded by those that see him, to have done somewhat whereby he is liable to an Arrest.

In case of Arrests here, [as in other Cities of *Italy*] there is a Band of Men, the *Sbirri*, arm'd with long Guns, commanded by a *Barigello* or Captain, who makes Detachments of them upon Occasion. The Persons of these are so odious to the People, not only the private Men, but their Captain too, that notwithstanding his pompous Appearance, with a Gold Chain which he wears, 'tis scandalous to be seen speaking to him.

Tho' the excessive Caution and Jealousy of the Governours here be such, that People sometimes are taken up upon slight Information, and sometimes perhaps when they know not where in they have offended, yet these Cases do not often happen; and generally speaking, let their POLITICKS and AMOURS alone, and a Man may live at *Venice* quiet and secure enough.

* Malamoco is about four or five Miles from Venice.

From *Venice* we went in a *Peota* of *Malamoco**, a Boat with six Oars, along the Gulph to *Ravenna*.

Our Master, *Joachim*, who was 77 Years old, had been employ'd by the *English* 50 Years; and by conversing with our Sailors at *Malamoco*, had learn'd to speak pretty good *English*: and yet told us, he had not learn'd to drink either Brandy or Punch.

THE

THE first Night we came to *Chioggia*: It is a Bishoprick, and has a *Podesta*, or Governour, who is deputed by the Republick, and is always a noble *Venetian*. The Name of the then *Podesta* was *Manini*. It is an expensive Office; the Place lying at a convenient Distance for Visits from *Venice* in the Summer-time; about five and twenty Miles. The City is said to contain about forty thousand Souls. It is built in an Island, or rather several Islands; with Canals and Bridges; in that respect somewhat like *Venice*: We came to it and left it in the dark, so could see but little of it. The next Night we lay at *Volana*, a small By-place on the Shore. The Night following, we might have come in very good time to *Ravenna*, but were stopp'd at *Candian*, six Miles short of the City, by the Officers of Health, who had received new strict Orders from the Cardinal [*Bentivoglio*] not to let any pass whose *Fede's*, i. e. Bills of Health, did not specify the Particulars of their Baggage, as well as Persons. Before the Return of the Messenger, whom we dispatch'd to the Cardinal, 'twas too late to enter the City, the Gates being shut; so we were forc'd to perform Quarentain in the Boat all Night. In the Evening, while we were waiting the Return of the Messenger, one of the *Candianese*, a Number of whom were loitering on the Shore to stare at us, happen'd to join himself to one of our Boatmen, who was stept out upon Land; which his Fellows seeing, one of them came and pluck'd him away for fear of his being infected. Our Master wanted some Fish for his Men, and call'd to a Fisherman he saw to bring some. The Fisherman agreed to leave some in such a Place, from whence the Men might fetch them; but would not be prevail'd on to come near us.

From *Candian* we came up a Canal of six Miles length to *Ravenna*, where we arriv'd before the Gates were open in the Morning. Before I speak of this Place, I will mention something of what I observ'd before, in the Land-way from *Padua*, which leads towards it.

The first Stop we made, was at a Palace about seven Miles from *Padua*, *Palazzo Obizzi* near *Battaglia*; a fine Situation, and finely adorn'd with Paintings: It has some on the Outside, but they are somewhat decay'd; those that are within, are very well.

well preserv'd: the Hall and six other Rooms are painted in
 X *Fresco* by *Paolo Veronese*; they were done in the beginning
 of his time, and conduc'd to the raising of his Reputation. The
 Colouring is not so mellow as what we see in his later Works;
 but the Design is spirited, and the Execution free and well.
 In one is represented a War between *Edward III.* of *England*,
 and *David* King of *Scots*, wherein *Obizzi* serv'd: And in
 another Compartment King *Edward* acknowledges the taking
 * of *David* to be owing to *Obizzi*, and in another makes
 him Knight of the *Garter*, as says that History, however it
 may square with ours. In another is painted an Expedition
 for the Holy War; wherein is a Ship of *Richard* King of
England, in which *Obizzi* attended that King. Over a Door
 that leads to this Apartment, there is a noble Figure, 'tis of
Fortune (as I remember,) finely design'd, and as finely colour'd.
 In another Apartment, we saw a Picture (by another hand)
 of one of the *Great Dukes* of *Tuscany*, when a Boy, on a great
 Horse; whose Mane was so long, that the end of it was tuck'd
 to a Buckle on his Buttock: We saw the Mane it self, after-
 wards, at *Florence*. Behind the Palace we pass'd thro' a long
 narrow Gallery to a pretty Armoury; opposite to which was a
 Theatre for performing of Operas. The Palace stands upon
 a fine Eminence; and from hence we had a pleasant View of
Palazzo Delfino, which we had pass'd by a little before:
 This Palace was newly built, the Out-buildings not then finish'd:
 On the Top of it were many modern Statues; a good num-
 ber of the like had been plac'd in the Garden, but were over-
 turn'd, and the Garden spoil'd, by the overflowing of Water.

WE din'd at *Montefelice*, a little Town, about ten Miles
 from *Padua*; and, from the Room we sat in, had a pleasant
 View of an old Castle upon an Eminence above us. We pass'd
 the *Adige* at *Boara*, three Miles short of *Rovigo*, which is 25
 from *Padua*.

RO.

* If this Account be true, our Chronicle-Writers fail of doing *Obizzi* justice; they
 not so much as at all mentioning any such Person; tho' several others who were in the
 Action wherein *David* was overthrown, and taken, are particularly named.

X The whole of the Frescos in the Palazzo Obizzi were painted
 by Battista Zelotti and are described by Ridolfi
 who states distinctly they are by him

ROVIGO has nothing very remarkable in it. There is a Dome well enough worth seeing; 'tis of an octangular Figure, and put me somewhat in mind of the *Pantheon* at *Rome*; it has a Colonnade round it on the outside, as the Temple of the *Sibyl* at *Tivoli*. There is one Gentleman* who is said to have a good Collection of antique Busts, and Inscriptions; but he being from home, and our stay at *Rovigo* being too short to admit my going thither again, I could only see a few of the less considerable ones in the Portico at the Entrance.

* Count
Sylvestre.

At the *Ave Maria*, which is at 24 hours, we saw them lighting up their Wax-Tapers before the Images of the *Madonna* in the *Piazza*; and, like good Husbands, as soon as that was over, which was in a Minute or two, they immediately put them out again. In some places they have Evening Litanies, which they sing at the Altars, under a Picture or Image of the *Madonna* in the Streets; and 'tis pleasant enough to see a parcel of Children only, got together sometimes, before one of those Altars, (Girls very often) one of them, the Prolocutor, calling over the Names of the Saints, and the rest joining in a Chorus of *Ora pro Nobis* to each.

They had at *Venice* splendid Evening Litanies at an Altar under the Procuraties, which was brightly illuminated. The Litanists waited the Motions of a Mountebank who practis'd just by; and as soon as his Affair was over, the Bell rung for the Congregation to adjourn from the *Piazza* to the *Portico*; 'twas in vain to offer at it before.

AT *Canara*, six Miles short of *Ferrara*, we left the *Venetian* Dominions, and enter'd the *Pope's*. In this Road we observ'd abundance of Dwarf-Elder, and Hops, there a useless Plant, running along the Hedges; and a good many Medlars as we went along the *Canal Bianco*, which we pass'd eight Miles from *Rovigo*. The pleasure of the Road, along the Banks of this Canal, invited us to walk a little, and we observ'd some Plants not frequent with us; as the *Cucumer Asininus*, *Calamintha*, *Melissa*, and the *Ricinus Americanus*, a fine Plant, with a large Leaf, not much unlike that of the Fig, but larger.

FERRARA.

larger. On the Poplars, that grew along these Banks, we observ'd some Shoots of one Year, that seem'd full three Yards in length. In the Fields we saw a good deal of what we call here *Virginia-Wheat*, or somewhat very like it; and another Grain, they call *Surgo*, growing on a sort of Reed, and which they mix with Wheat, for Bread.

On the Rivers in these parts, we saw a good many floating Mills. We pass'd the *Po* at a place call'd *Ponte di Lago Oscuro*, three Miles short of *Ferrara*; to which a Canal leads from the *Po*.

FERRARA.

THE Streets of *Ferrara* are the fairest and widest of any we saw in *Italy*: there is no danger indeed of jostling upon any account, for 'tis very thinly peopled. A little Tower, where they keep Guard, fronts the end of the great Street; which has a very good Effect: Across that goes another, strait and fair; so that every way you have a fine View, and nobody to interrupt it. In the Churches here we saw a great many fine Paintings, of Masters who are scarce known in *England*, except perhaps by a few Drawings; as *Benvenuto da Garofalo*, *Scarsellino*, *Monio*, *Panetus*, *Bonon*, *Carpacio*, *Francia*, *Dorso*, with several others. One there is, in the Church of *S. Maria in Vado*, painted by *Carpacio*, in the year 1508. A Chapel in the Church of *S. Francesco*, painted in *Fresco*, by *Benvenuto da Garofalo* in 1524, in a Taste little inferior to *Raphael* himself. In the same Church there is a Miracle of *S. Anthony* painted by *Bonon*: a rich Miser dying, his Heart was found among his Money; the Saint restores the Heart to its right place, and the Man to life. Some foreshorten'd Figures of *Bonon*, on the Cieling of *S. Maria in Vado*, raise themselves the most erect of any I ever saw painted on a Cieling.

The * *Scuola della Madonna della Circoncisione*, [The School of our Lady of the Circumcision] has some excellent Pieces; especially a Circumcision, by *Ludovico Caracci*.

'Tis

* Call'd sometimes *La Scala*, because you go up Steps to it. 'Tis just by the Church of *S. Francesco*. The first mention'd Name of this School may perhaps be taken from that famous Piece of the Circumcision, which so eminently adorns it.

'Tis pity the Beauties of so fine a place as *Ferrara* shou'd be enjoy'd by so few ; but the Rigour and Extortion of the *Papal* Government is assign'd as a reason for it. There are some good Busts of Philosophers, &c. on the outside of the *Palazzo Bevelacqua*. There is another Palace, call'd the *Diamond-Palace*, [I think it belongs to the same Family] so call'd from a sort of Rustick on the outside ; the several Stones projecting after the manner of Diamonds. We were not within it, being told there was little to be seen.

Our Names were here (as in other places) sent, upon our Arrival, to the Governour, a Vice-Legate of the *Pope*. We had from him a Permission to stay three Days in *Ferrara* ; and if we wou'd then stay longer, might have our time enlarg'd by him. It was specify'd in the Permission, that if any one gave a false Name, in case he were noble, he shou'd pay a hundred Crowns, and be immediately banish'd ; if otherwise, he shou'd pay fifty Crowns, and have *Tre Tratte di Chorda*, Three Plucks of the Cord. The manner of it is thus: The Arms of the Offender are brought behind him, a Cord is tied to his Wrists, he is so drawn up by a Pully, to the height of an ordinary House, thrice, and let down again. Some have their Shoulders put out, or are otherwise maim'd in the Execution of this Sentence.

Over-against the Dome, which is a fair and large Church, but not so much adorn'd as usual in that Country, are two Equestral Copper Statues, one is of *Nicolas* Marquis of *Este*, *Ter Pacis Auctor*, as he is call'd in the Inscription ; the other is of Duke *Borso*, who was (I think) of the same Family, and whose Memory is held precious among the *Ferrarese*.

FROM *Ferrara* to *Cento* we went almost all the way along the Banks of the *Renno*, [or little *Rhine* ;] sometimes over a Ridge of a high-rais'd Way : 'Tis sometimes but bad travelling this Road, either above or below ; for 'tis a rich Soil, and verifies our *English* Proverb,

*Bad for the Rider,
Good for th' Abider.*

P°

CENTO.

THE Town of *Cento* is famous for little else than the Multitude of Paintings done by *Francesco Barbieri*, usually call'd *Guercin del Cento* from his squinting: and with these, tho' poor enough in other respects, 'tis perfectly enrich'd.

* Squinter,
Hunch-
back'd,
Bandy-legg'd.

As the ancient *Romans* gave Surnames from something particular in the Person of the Man, as *Cicero*, *Naso*, *Labio*, &c. so the modern *Italians* observe the same Custom; and People are often more generally known by some such Nick-name, as this of * *Guercino*, those of *Gabba*, *Storto*, &c. than they are by the Name of their Family; which indeed is in a manner neglected in personal Addresses, and the *Christian* Name only made use of; [as Signior *Francesco*, *Giovanni*, *Thomaso*, &c.] in case they call 'em by either of their real Names; as for our *Guercino*, he has lost both.

Among the Accounts we have of the Pictures in *Italy*, I have not seen any that takes notice of those in *Cento*; where there are great numbers, very well worth notice, of *Guercino* and his Nephew *Gennaro*; with some few of other celebrated Masters; but those of the Uncle and Nephew are much the most numerous. I made a List of the chief of them; but 'twou'd be tedious to the Reader to be troubled with it here. Had *Guercin* in his Life-time been paid for such of his Pictures only as he has left in *Cento*, but the tenth part of the Money that they wou'd now yield, were they to be sold, he might have rais'd a great Estate. We saw about twelve Churches, and four or five Gentlemens Houses, enrich'd by his Works. In the Church *del Spirito Santo*, we saw a large Piece with a Multitude of Figures, 'tis the *Quadra de Tutti Santi*, [the Picture of All-Saints] which he had but 20 Crowns for painting; and I doubt not but in *Italy* it self 'twou'd now take 200 Pistoles; worse Pictures I'm sure have yielded so much or more. In one of the Gentlemens Houses [that of Cavalier *Chiarelli*, a very obliging Person,] besides the Cieling of the Stair-case, we saw seven or eight Rooms, in some of which the whole Walls, in others the Friezes above the Hangings, were painted

painted by him; some Historical Subjects; as the Stories of *Ulysses*, of *Aeneas* and *Anchises*; some out of *Tasso*; in others, Horses, Huntings of wild Beasts, Landscapes, and other Fancies. Over one of the Chimneys was a *Venus* and *Cupid*, with *Mars* in the Air, an admirable Figure: These are most of them, if not all, in *Fresco*. He work'd by the Day; and, as the Cavalier told us, had but a *Paul per Day*, [about 6d. *English*.] Money sure was then worth more, or Painting less, than it is now a-days. In *S. Peter's Church*, we saw a Picture of *S. Francis* and *S. Bernard* in an Ecstasy; an Angel in the Clouds is playing on the Violin; and the Harmony overpowers the Saints. This Subject is pretty frequent in *Italy*. In the Church of the *Capucins*, out of Town, to which we went along a pleasant Walk from the Town-Gate, is a celebrated Piece of *Ludovico Caracci*, which they call *Guercino's Study*. There is in it a Gentleman and his Wife, Donors of the Picture, recommended by a *Capucin* to the *Blessed Virgin*: and under it is written, *Exaudi preces supplicantium Te, Virgo Maria*. A Canal goes from this Gate of *Cento* to *Ferrara*; which is eighteen Miles.

ABOUT a Mile from *Cento*, we came to a little wall'd Place, call'd *Pieve*. As I remember they told us, That was a City, which *Cento* is not; but that they went from thence to *Cento* to Market. They were very scrupulous here about our Entrance into their famous City: The general Road leads along the outside of it; and though we shew'd our *Fede's*, they would not let us come in at their Gate, till they had sent to consult the Governour: We saw some very good Paintings in three or four of the Churches. The Avenues to this little City were pleasantly adorn'd with fine Rows of *Poplars*; and the distant Grounds set with Vines, and *Mulberry-Trees* for the *Silk-Worms*, with great Quantities of *Hemp*, which they deal much in hereabouts; as they do likewise in *Bologna*. In this Road we met Sometimes with a tall Tree they call *Sorbolo*, the Leaf somewhat like that of an *Ash*; the Fruit is a little like Apples, which they keep to grow mellow in Hay or Straw; and (as a *Medlar*) is not fit to eat till almost rotten.

RAVENNA.

† Page 101. **I** Now return to *Ravenna*, whose Antiquity is taken notice of by the ancient Writers, and no wonder it shou'd now be distinguish'd, as it is, by the Epithet *Antica*. There was anciently no occasion for such a Canal as we came by †, to bring Boats up hither, for the Sea washed the very Walls*. The Town itself makes no extraordinary Figure, though the Country be fertile about it.

* 'Twas so in
the time of
Honorius.
Vid. Claudian.

In the *Dome* is a Chapel painted by *Guido*, the Altar-piece and Cieling; the former is *Moses*, and the Gathering the *Manna*; the other is our Saviour in the Clouds, with the Cross in his Hand, and several Angels about him; among which *S. Michael* is particularly esteem'd. In the former Piece is a Head, not much unlike the famous *Turbantina*, of the same Author, in the fine Cloyster of *S. Michael in Bosco* at *Bologna*. Near that Figure is a Woman with a Vessel of *Manna*; very genteel Attitude, and fine Air of the Head. The Church is old *Gothick* Architecture; much *Mosaick*, but none, that I saw, fine; I mean as to the Design, for 'tis rich enough: the Floor is *Mosaick* likewise; it has suffer'd much by the fall of the old Roof, a good while ago. The great Door of this Church is made of large Planks of *Vine*: some Writers say there was a pair of Stairs in the Temple of *Diana* at *Ephesus* of the same sort of Wood; but I don't remember that they mention the length of them: Several of these Planks seem'd to be 10 or 12 Foot long, at least a Foot broad, and above two Inches thick. In the Church of *S. Vitalis* is a Picture of *Federico Baroccio*, 1583. representing the Death of that Saint. He was drown'd in a Well; and they shew the place in the Church behind one of the Altars; the Water of that Well cures all Distempers, as they tell us. The Body of the Church is a sort of *Rotonda*; here is a great deal of old Marble and *Mosaick*, but the *Mosaick* is not good. There is in the same Church a *Basso Relievo* of white Marble, representing an antient Sacrifice.

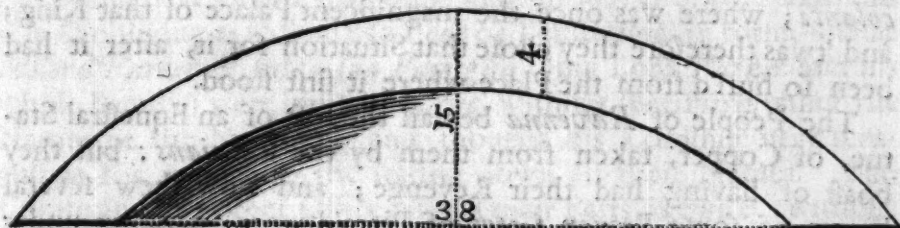
In the Church of *S. Nazarus* and *S. Celsus*, built by *Galla Placidia*, we saw her Tomb, between those of *Valentinian* and *Honorius*, as they told us; I suppose from some traditional Account,

Account, for we saw no Inscription to authorize it. These Tombs are great cumbersome Chests of Marble, without Ornament: the Church it self is a little dark place; there are some old Mosaic Figures of the Apostles, which are bad enough.

The most extraordinary thing we saw in *Ravenna* was the Covering of a little Church, which they call the *Rotonda*, all of one vast Stone; they told us 'twas anciently the *Mausoleum* or Monument of *Theodorick*. This Building consists of a ground Floor, and a Story above it: the former was heretofore a Church or Chapel, but long since incapable of being us'd as such, by the Accession of Earth, which has been wash'd, or some how brought thither; so that the Ground is now rais'd so much, that you can't enter the Door (which, according to the Breadth, must have been once of a considerable Height) without stooping very low; almost indeed creeping on all four. Water lay within it when we saw it. The Story above, which is immediately cover'd by this extraordinary Roof, is now us'd as a Chapel. I measur'd the Diameter of the Floor, (which was the same as measuring the Roof,) and found it about 30 Foot; it lay, as they told us, 4 Foot more each way on the Wall, which brings it to about 38 Foot Diameter. As to the thickness of it, Mr. *Addison's* and *Misson's* Account may both be true, though one says 'tis 15 Foot thick, and the other only 4: for the original Thickness of this vast Stone, taken from the Top to the Level of the Basis at the Edges, may be 15 Foot; but it is now hollowed within, and cut to a suitable Convexity without; so as to be reduced to a Shell of four Foot thick.

It appears of a surprising Bulk; especially as you stand on the Top of it, on the outside.

The Draught at the Bottom gives some Representation of it, tho' not drawn in Scale.



Together

Together with its History, and the Account of its Dimensions, they shew these Lines:

*S' ella e una pietra sola
Dimmi tu con qual arte o ordigno strano;
Quà su l'ha collocata Ingegno humano:
O, se sono piu pietre unite insieme,
Mostra duna di lor le parte estreme.*

If what thou seest be but one single Stone,
Tell me by what Device, what Stretch of Art,
By what Machine, at such a Height 'twas plac'd;
If more than one, say where their Edges meet.

I remember a *Latin* Distich, (I think 'tis inscrib'd under one of the *Obelisks* in *Rome*) of which the Lines above seem to be a Translation.

*Si Lapis est unus, dic quâ fuit Arte levatus;
Vel, si sunt plures, dic ubi contigui.*

If it's one Stone, what Engine cou'd they find
To raise it up? if more, shew where they're join'd.

On the Top of the Convex Outside stood the Porphyry-Tomb of *Theodoric*; but it was beaten down, as some write, by a Cannon Ball of *Lewis XII.* but as the People of the place say, by a Thunderbolt; which likewise made a great Craek we saw in the Stone which makes the Roof. The Tomb was afterwards brought from thence, and fix'd in the Convent-Wall of the *Socolanti*; where was once the magnificent Palace of that King; and 'twas therefore they chose that Situation for it, after it had been so hurl'd from the Place where it first stood.

The People of *Ravenna* bewail the loss of an Equestral Statue, of Copper, taken from them by the *Pavians*: but they boast of having had their Revenge; and now shew several Pieces of some Brazen Gates of Pierc'd-work, hanging under the Arches of a Portico, in the great *Piazza*, pretended to be part of the Spoils taken by them from the *Pavians*; the rest being

being melted down to make a Bell for one of the Churches, as they told us : perhaps to give us some greater Idea of their Booty than what appear'd to us ; for it should seem natural for 'em, if such was the case, to have kept in full View, what Reprisals they had made upon their Enemy. In the same *Piazza* we saw a fine Copper Statue of Pope *Alexander* the VIIth, and two other Statues.

We left *Ravenna*, furnish'd with a double *Fede* [or Testimonial] one to certify that we were well, the other that we were sick ; the former, on account of their Fear of the Plague*, to get us entrance into their Cities ; and the other (it being *Lent*) to get us some *Grasso* [Flesh-meat] in the Inns. 'Twas necessary in our case to shuffle our Cards right.

A merry sort of Formality attends the obtaining the later *Fede* in some Places. First of all, a Physician affirms upon his Conscience that *A. B.* is so indispos'd that he cannot, without great Danger of his corporal Health, keep *Lent*. Then the Curate of the Parish declares, That the Party, with whom he has discours'd in person (tho' he has never seen him) affirms the same upon his own Conscience ; and that he has had the Judgment of the Physician for it. Then one of the *Signori Deputati*, upon the Certificate of the two Doctors, grants the Licence for eating Flesh-meat, excepting *Friday* and *Saturday*, unless the Party be forc'd to it by Infirmary ; and this he is to do apart from others ; is to use this Liberty with Moderation ; and with Sorrow that he can't, through his Infirmary, keep the Holy Fast of *Lent*. It was not till we came to *Bologna* that we had this Matter in its full form ; and there we met with a good-natur'd Doctor, who, I believe, would have given my Lord a *Carte Blanche* to have inserted a Troop of Horse if he had pleas'd ; and He would have assur'd that they were all sick enough. For, he was so obliging as to send us a *Fede* or Testimonial in form,—that *Milord Parker & tutta sua Famiglia* [my Lord *Parker* and his whole Family] were indispos'd, &c. without specifying either the Names or the Number ; and thought his Lordship very scrupulous for proposing the setting down all their Names. The Curate and the other Officer sign'd their Parts likewise, without seeing

* The Plague raging at that time in *France*, the *Italians* were very cautious how they admitted Strangers into their Cities.

seeing any of us; for our Landlord sent or carried it to them to be sign'd. At *Ravenna* we had only the *Fede* of the Physician; not any of the Curate, &c. A *Canon* of the Church, who recommended the Physician to us, told us he was a very famous one, and well known thro' all the *Ecclesiastical* State.

Coming from *Ravenna*, we pass'd through part of a great Wood of Pines, the whole of which, we were told, is thirty Miles long. Our Way continued not above four Miles in it. We eat some of the Kernels of these Pine-Apples at *Ravenna*, which were very good; in Taste not much unlike Almonds. This Wood, all of it, belongs to some Convents; *Benedictines* and others.

THE next City we came to was *Cervia*; which I believe would all stand within *Lincoln's-Inn-fields*. It is a new City, and not quite finish'd within; the Out-wall is: This Wall is built quite round with Houses upon it, as far as I could perceive in passing through. By an Inscription over the Gate, I found 'twas remov'd thither in the Time of *Clement XI.* and his Predecessor *Innocent XII.* from another Situation, which was unwholesome. Here they make Salt.

WE pass'd thro' *Cesenate*, a small Town [anciently *Cæsena*] and a little after that we came to the famous River *Rubicon*, according to the modern Geographers, called of the Country People, *Pisatello* by some; by others, *Rugone* and *Rigone*; and nearer the Sea, *Fiumecino*. It was so low, that we drove the Chaise* through it; and is inconsiderable enough in itself; famous only as being the ancient Boundary between *Italy* and *Gallia Cisalpina*; and was not to be pass'd by any *Roman* in Arms, under the Penalty of being adjudg'd an Enemy to the Senate and People of *Rome*. It is called only *Amnis* in a Decree of the Senate, which is said to have been inscrib'd on a Stone, plac'd near the Side of it, but now not appearing there.

* 'Twas the
4th of March,
N. S. when
we pass'd it.

Blond (as cited by *Cluverius*) speaks thus of the River, and of the Inscription.

Sequitur

Sequitur magni quondam Nominis Torrens Rubicon ; Pifatellum nunc qui sub Flaminia Viâ, Ruconem, qui supra adcolunt, vocant ; fuitq; olim stante & integrâ Rep. Romanâ Lege prohibitum, ne quispiam Armatus illum injussu Magistratum transgrederetur. Ea; Lex loco mota, in quo ab initio fuit posita, Marmore literis elegantissimis etiam nunc visitur : quem libuit heic ponere.*

Jussum Mandatumve P. R. Conf. Imperator, Miles, Tyro, Commilito, quisquis es, Manipulariaeve Centurio, Turmaeve Legionariae†, hic sistito, Vexillum finito, nec citra hunc am-^{† It is so in Cluverius.} nem Rubiconem Signa, Ductum, Commeatumve traducito. Si quis hujus jussionis ergo adversus praecepta ierit feceritve, adjudicatus esto hostis P. R. ac si contra patriam arma tulerit, penatesq; e sacris penetralibus asportaverit. S. P. Q. R. SANCTIO PLEBISCITI. S · VE · C.

There is in the long Gallery of the *Vatican at Rome*, a Copy of the Inscription, with the Figure of the Stone, to the best of my Memory. It is in one of the Geographical Descriptions (which are there painted on the Wall) of the several States and Provinces of *Italy*. I transcrib'd it from thence, and it agrees in Substance with this of *Blond*, but there are some Variations. Particularly, the two first Words are in the Ablative, *Jussu Mandatuve*. [*Trib.*] is between *Imp.* and *Miles*. [*Armate*] is after *Commilito*. [*Arma deponito*] follows *Vexillum finito*. [*Exercitum*] is between *Ductum* and *Commeatum*. Instead of *P. R.* it is *S. P. Q. R.* And at the End, *Ultra hos fines Arma proferre liceat Nemini*.

But for the Reader's more distinct View, I will here add at length the Transcript I made from that in the *Vatican*. There is first writ by way of Title,

S. P. Q. R.

* Q. An non potius *Æmilia*? quoniam, "*Arimino terminari dicitur Flaminia*." Jac. Villanius: de quo infra, p. 116.

S. P. Q. R. Sanctio ad Rubiconis Pontem.

And then follows

Jussu Mandaturve P. R. Cos. Imp. Trib. Miles, Tyro, Commilito Armate, quisquis es, Manipulariæve Centurio, Turmæve Legionariæ Hic sistito, Vexillum finito, Arma deponito, nec citra hunc Annem Rubiconem signa, Ductum, Exercitum, Commeatumve traducito. Siquis hujusce jussionis ergo adversus præcepta ierit feceritve, adjudicatus esto hostis S. P. Q. R. ac si contra patriam arma tulerit, Penatesq; e sacr. penetralib. asportaverit. S. P. Q. R. Sanctio Plebisciti. S. Ve. C. Ultra hos fines arma proferre liceat Nemini.

Leander, who gives this Inscription, has these Additions, which are not in *Blond*: Two or three of his Words are oddly penn'd, [*Tiron. Commiliton. Arma,*] instead of *Tyro, Commilito, Armate*. How his are to be construed, I do not apprehend.

Leander further adds, *Blondus Tabulam hanc Marmoream cum inscriptione se vidisse ait, quod mihi sæpè hæc eunti ac sedulo inquirenti haud licuit, quanquam fortasse nunc aliò translata, aut humo tecta esse possit, quum suo loco motam se vidisse ille dicat.*

Blondus does not directly say *Vidi*, but *Visitur*. Tho' indeed his describing the Beauty of the Characters does imply his having seen it. *Cluverius* again wonders how it should escape *Leander*, when it had been seen by *Blond* but eighty Years before; declaring that he himself had seen it in the publick Way two Miles from *Cesena*, hard by the Brook commonly call'd *Rugone*; inscrib'd on a most white Marble, but in Letters not very elegant.

Whether That which *Blond*, and That which *Cluverius* saw, were the same, will admit of some Doubt: for, not to insist on the quite opposite Accounts given by them of the Characters, one speaking of them in the Term of *Literis Elegantissimis*, the other, *Literis haud pulchris*, (because that may appear beautiful to one, which does not to another;) there is yet a considerable Difference in the Reading of each; as will appear by the following one of *Cluverius*, compar'd with the above-mention'd of *Blond*.

IVSSV : MANDATVVE . P. R. COS
IMP. MILL* TVRO . COMILITO
MANIPVLARIEVE . CENT. TUR
MÆVE . LEGIONARIOE* . ARMAT
QVISQVIS . ES . HIC . SISTITO . VE
XILLUM . SINITO . NEC . CITRA
HVNC . AMNEM . RVBICONEM
SIGNA . ARMA . DVCTVM . CO
MEATVM . EXERCITVMVE . TR
ADVCITO . SI . QVIS . HVVSCE
IVSSIONIS . ERGO . ADVERSVS*
IERIT . FECERITVE . ADIVDICAT
VS . ESTO . HOSTIS . P. C. + AC . SI . CO
NTRA . PATRIAM . ARMA . TVLER
IT . SACROS . Q . PENATES . Ë . PEN
ETRALIBVS . ASPORTAVERIT . SA
NCTIO . PLEBISCITI . SENATVS
VE . CONSVLTI . VLTRA . HOS . FI
NES . ARMA . PROFERRE . LICEAT

NEMINI
S. P. Q. R.

* Both these
Words are so
in Cluverius.

* [Præcepta]
is not in this.
† It is [P. C.]
in this, and
not [P. R.]
as in the
others.

Cluverius, tho' he took the pains to copy this Inscription, does not look upon it to be genuine: He speaks of it in the Terms of *Marmor Adulterinum*, and *Barbara atq; inepta Oratio*: and further adds, *Quod si heic posita fuisset Lex, quum Jul. Cæsar amnem cum Exercitu trajiceret, Bellum Pompeio Magno moturus, certe eam respexisset: certe respectam ei lectamq; retulissent auctores*, Suetonius, Plutarchus, Appianus; *qui hunc ejus trajectum contra Legem Senatus Populiq; Romani accurate narrarunt.*

And I further find, that not only Cluverius, but others too, do condemn this Inscription as spurious, and deny the *Pisatello* to be the *Rubicon*. It has, in short, been for many Years past the Subject of an eager Paper-War between the People of *Cesenate* and of *Rimini*; the former contending for the Inscription and the *Pisatello*, the latter denying both; and affirming the

ancient *Rubicon* to have been another River, which is a little further on, nearer to *Rimini*, now call'd *Lusa* or *Luso*.

The Sum of the whole Controversy may be seen in a Book intituled, *Ariminensis Rubicon*, writ by *Jacobus Villanius* of *Rimini*, in answer to *Scipio Claramontius* of *Casenate*: each of these violently contending for the *Rubicon*, as the Cities of *Greece* did for the Birth of *Homer*; and each affirming That River or Brook to have been the *Rubicon* which (of the two in dispute) runs nearest to their own Town, the *Pisatello* to *Casenate*, the *Luso* to *Rimini*. So, all a Traveller has for it, is this; between *Casenate* and *Rimini* he passes the *Rubicon*, but he must not pretend to pronounce at which of the two Currents it is that he passes it.

Lucan describes the usual Condition of the *Rubicon*, and how it was when *Cæsar* pass'd it.

*Fonte cadit modico, parvisq; impellitur undis
 Puniceus Rubicon, quum fervida canduit Æstas,
 Perq; imas serpit Valleis, & Gallica certus
 Limes ab Ausoniis determinat arva colonis.
 Tum Vires præbebat Hyems, atque auxerat undas
 Tertia jam gravido pluvialis Cynthia Cornu,
 Et madidis Euri resolutæ flatibus Alpes.
 Primus in obliquum Sonipes opponitur Amnem,
 Excepturus aquas; molli tum cætera rumpit
 Turba Vado facileis jam fracti fluminis undas.
 Cæsar, ut adversam superato Gurgite ripam
 Attingit, Hesperia vetitis & constitit Arvis;
 Heic ait, heic pacem, temerataq; jura relinquo,
 Te, Fortuna, sequor; procul hinc jam fœdera sunt.*

While with hot Skies the fervent Summer glows,
 The *Rubicon* an humble River flows;
 Thro' lowly Vales he cuts his winding Way,
 And rolls his ruddy Waters to the Sea.
 His Bank on either side a Limit stands,
 Between the *Gallic* and *Ausonian* Lands.
 But stronger now the wintry Torrent grows,
 The wetting Winds had thaw'd the *Alpine* Snows;

And

And *Cynthia*, rising with a blunted Beam,
 In the third Circle drove her war'ry Team;
 A Signal sure to raise the swelling Stream.
 For this; to stem the rapid Water's Course,
 First plung'd amidst the Flood the bolder Horse;
 With Strength oppos'd against the Stream they lead;
 While to the smoother Ford the Foot with ease succeed.
 The Leader now had pass'd the Torrent o'er,
 And reach'd fair *Italy's* forbidden Shore;
 Then rearing on the hostile Bank his Head,
 Here farewell Peace, and injur'd Laws (he said :)
 Since Faith is broke, and Leagues are set aside,
 Henceforth, Thou, Goddess *Fortune*, art my Guide,
 Let Fate and War the great Event decide.

Mr. ROWE.

It should seem by *Suetonius's* Account of the Matter, as if there was a Bridge over the *Rubicon* when *Cæsar* pass'd it— *Consecutus Cohorteis ad Rubiconem flumen, qui provincia ejus finis erat, paulum constitit; ac reputans quantum moliretur, conversus ad proximos, Etiam nunc, inquit, regredi possumus; quod si ponticulum transferimus, omnia armis agenda, erunt* — “Tis not
 “ yet too late to go back; but, if we once pass this little Bridge,
 “ every thing must be decided by the Sword.”

The pretended Prodigy which *Suetonius* tells us determin'd him to pass it, is pleasant enough; and (if there was, indeed, any such thing) was doubtless an Artifice of *Cæsar* himself, to spirit up his Army in so critical a Juncture.

Cunctanti ostentum tale factum est. Quidam eximiâ Magnitudine & Formâ, in proximo sedens, repente adparuit, arundine canens; ad quem audiendum, quum, præter pastores, pluri etiam ex stationibus Milites concurrissent, interque eos & Aneatores, raptâ ab uno Tubâ, profiluit ad flumen; & ingenti spiritu classicum exorsus pertendit ad alteram ripam— Tunc Cæsar, Eatur inquit, quo deorum ostenta, & inimicorum iniquitas vocat— Facta est alea.

Appian makes it, *Jaeta sit alea.*

δ κλέος ἀνέστη δὲ πῖπλον.

“ A Person of extraordinary Stature and Beauty of a sudden
 “ appear'd near them, sitting, and playing upon a Reed-Pipe.

“ The

" The neighbouring Shepherds, and many of the Soldiers and
 " Trumpeters flocking about to hear him, he snatch'd one of
 " the Trumpets, and sprung away to the River; and sounding a
 " Charge with an amazing Blast, made over to the other side.
 " *Cæsar* upon this cries out, *Let us go, the Prodigies of the*
 " *Gods, as well as the Injustice of our Enemies, call upon us to*
 " *march on; — the Die is thrown*.*"

Julius Cæsar in his Commentary (if it be his) *De Vitâ Julii Cæsaris*, calls it *Annem exiguum, sed magnarum tunc limitem Regionum*, " A small River [or Brook] but at that time a Boundary of great Countries."

RIMINI [formerly *Ariminum*], the next Place of any Note we came to, has two considerable Pieces of Antiquity; a Bridge of Marble begun by *Augustus*, and finish'd by *Tiberius Cæsar*; as may be seen by an Inscription, along each Battlement, in large Capitals, which are most of them still legible enough; and, a fair *Triumphal Arch*, which now serves as a Gate to the City. This was rais'd for *Augustus Cæsar*: it consists only of one Arch. The general Bulk of it remains intire; and tho' the Inscription be defac'd a little, and made not so easy to be read by the disjointing of the Stones in some Places, one sees they're of a much fairer Character than those on the Bridge. There are some very small Remains of an *Amphitheatre*, which make a Part of the patch'd-up Wall of the *Capucins* Garden behind the Convent. There is a Stone above, on the Outside, with this Inscription; *Amphitheatri olim P. Sempronio Cos. excitati Reliquias indigitat Sen. Ar.* With an Index thus,



They shew'd us in the Market-place a Stone, in shape somewhat like a *Corinthian* Pedestal: the modern Inscriptions they have given it, shew what they would have it pass for — The *Suggestum* on which *Cæsar* harangued his army after having pass'd the *Rubicon*. On the one Side is

Caius

* *Ut Lusor, Fortunæ reliquum credens*; (for so it has been gloss'd upon) " as one at
 " Play, who leaves the rest to Fortune." *Ant. Augustin. Archiep. Tarraconens. de Numism.*
 & *Antiquorum Monumentis.* Dial. XI.

*Caius Caesar Dict. Rubicone superato, Civili Bello, Com-
milit. suos hic in foro Ar. allocut.*

On the other side,

Suggestum hunc vetustate collapsum Coss. Arim.

Mensum Novembris & Decemb. MDLV Restit.

These Consuls are *Bimestres* [Officers for two Months] as the *Gonfaloniers* of *Bologna*; and those who have transcrib'd it *Ariminensum*, in one word, have not copied it exactly; tho' the Difference be not very material, and the Mistake easy.

In *Caesar's* Commentary *De Bello Civili*, S. 7. we have an account of a *Concio apud Milites* [an Harangue to his Army] at *Ravenna* before his coming to *Rimini* [*Ariminum*;] but nothing is said of a *Concio* at *Rimini*; there is only a mention of his calling in of some Legions from their Winter Quarters, &c. and his making some new Levies, during his stay there: Tho' 'tis not unlikely a *Concio* might accompany those Proceedings. *Julius Celsus* indeed does say, that *Caesar* did harangue his Army at *Rimini*; and adds, that "when he was a Boy, a Stone was shew'd in the "Market-place, on which *Caesar* was said to have harangued." Such a Stone, we find, is shew'd there now; and is just such a Proof of the Harangue, as one gave of some unaccountable sort of Kick given by a Horse: — Sir, if you make any doubt of the Kick, I'll shew you the Horse that gave it.

They shew'd us the Church of *S. Francesco*, built by *Malatesta*, Lord of the Place, *Anno* 1450, out of the Materials of the old Port. 'Tis not yet finish'd, nor does it seem likely to be so now. There are Tombs within the Wall on the outside, under each Window. We saw, within the Church, the Cell of *S. Antonio*, where was a sort of Gridiron on the Floor, which he us'd to lay himself across for Mortification.

We went in this Road, for several Miles, along the Sands by the Sea-side. Some Friends of ours, whether caught by the Tide, tho' it do not rise high here, or by some other Accident, had a Seasoning in the Salt-Water. From *Venice*, where the Tide rises full four Foot, it diminishes gradually (as they say) till before the end of the Gulph it comes to nothing at all.

ABOUT a Mile short of a little Town they call *Cattolica*, we pass'd the River *Cancha* in a Cart drawn by Oxen: 'twas so high

high we could not get through it in the Chaise. It rises very suddenly, as many of the Rivers in *Italy* do, by reason of the Currents that fall from the Mountains.

We saw several Towers by the Sea-side, all along from *Ravenna*: [one we saw before at *Candian*] in each of which was a small Garrison, as a Defence against the *Dulcignot-Turks* who infest those Coasts: notwithstanding which, they once gutted *Cattolica* of its Goods and Inhabitants.

PESARO [call'd *Pisaurum* by *Cesar*] is a pretty pleasant City, the Houses good, the Streets clean and even, all pav'd with Brick set edge-ways. We saw some good Paintings here of *Simon Contarini*, usually call'd *Simon de Pesaro*; but no Antiquities. There is in the great *Piazza* a fine Fountain, and a Statue of Pope *Urban VIII*.

WE made no Stay at *Fano* or *Senegallia*, but came strait to *Ancona*: There we saw a beautiful Arch of white Marble, made in Honour of *Trajan*; "For that out of his own Money he made the Port safer for seafaring People," *Quod ex pecuniâ suâ portum tutiorem navigantibus reddiderit*, as says the Inscription, which is very fair and well preserv'd; the Letters being large, and cut very deep. The Arch is only a single one, between Pillars of the *Corinthian* Order. The Key-Stone of the Arch is shrunk much, but in no present Danger of falling. From hence we had a fine View of the Port, which lies just under it.

Their Town-Hall, or Exchange, is a handsome Building, and well adorn'd with Paintings on the Cieling, &c. The City is larger than any we came through in this Road; but nothing so beautiful as *Pesaro*: it is uneven to walk in, by reason of many Ascents and Descents. We saw some good Paintings in the Churches of *Titian*, *Barocci*, *Guercino*, &c. At our Entrance into this Town, the Officers of Health receiv'd our *Fede* at the end of a long Reed; and so smoak'd it over Frankincense, &c. before they touch'd it.

LORETO is a little City situated on a pleasant Eminence; the Title of a City was given to it by *Sixtus V.* whose Statue in

in Copper is in the *Piazza* before the Church. The Staple Trade of this place consists in little Crucifixes, Rosaries, and Medals [of the *Blessed Virgin* and *Bambino*] to hang at 'em; with Measures of the Length of the *Holy Image* of *Loreto*, on which are mark'd the particular Measures of the Head and Waste. The former being bound about the Head, they tell you will infallibly cure Pains in that Part; and the later applied to the Waste of Women in Labour, will save the Midwife the trouble of Attendance. The Story of the *Santa Casa* [Holy House] being brought hither by Angels from *Nazareth*, with its several Stages, and its being fix'd here at last; the Light that shone over it in its Passage; the celestial Harmony that attended its Motion, with the Obeysance the tall Trees made to it in a Wood where 'twas once set down, is given with all its Circumstances in little Books they put into your Hands there; and may be met with in some of our *English Itineraries*. The House stands in the middle of a great and fine Church; which they have built about it, as well for further Security as Veneration. 'Tis again more nearly encompass'd by a most beautiful Case of white Marble; but that not so as to touch; which they tell you 'twas once intended it shou'd have done, but the Stones had more Manners than the Masons; for when they were going to place 'em so as to touch the Sacred Wall, they immediately recoil'd back of themselves, nor could they be got nearer than about a Foot, which is the present Distance from the fine Marble Case to the plain Brick-Wall: For That, and no other, is the Material of the Holy House; Bricks of unequal Size and Shape, with flat Bits of some other Stone here and there interspers'd: tho' they tell you 'tis all of a Stone, not found in *Italy*, but frequent about *Nazareth*; to facilitate the Belief that it was brought from thence. The Figure of it is an Oblong of two Squares or thereabouts: the Length within may be about 30 Foot. It stands due East and West. Towards the East End there is a Separation, made by a Grate-work of Silver, of a part which may be about a fourth of the whole: This they call the *Sanctuary*; and here stands the *Holy Image*. The other part, which is as it were the Body of the House, has at the upper-end an Altar, and at the lower, [*i. e.* the West] a Window, through which, they tell you, the *Angel* enter'd at

Lewis IX.

the *Annunciation*. The Walls of this part are most of them left bare, to shew the *true* original Fabrick. But there are some sorry scatter'd Dabs of Painting on irregular Fragments of Plaister; these are most of them *Madonnas*, it is pretended that they were done at *Nazareth* by order of S. Lewis of France, when he made his Expedition thither, for the Recovery of the Holy House, and Holy Land, from the hands of the *Saracens*; and that we therefore see his Picture there, he having order'd it to be done among the rest, out of Devotion to the *Blessed Virgin*. The Rudeness of the Paintings seems to me to have been industriously design'd, the better to cover the Holy Fraud, and give the greater Colour to the Story of its having been painted at *Nazareth*. In the *Sanctuary*, over the Chimney, which they say the *Blessed Virgin* made use of, stands, in a Niche of Silver, her rich Image, about four Foot in height, with that of *Christ* in her Arms; but *He* is in a manner hid, by a golden Globe he holds in his Left-hand; the Right-hand is held up, as in the Act of Blessing. The Image, they pretend, is *Cedar of Lebanon*, carv'd by the Hand of S. *Luke*: The *Scripture* tells us he was a *Physician*, the *Italians* have made him a *Painter* too, and those of *Loreto* a *Sculptor* into the bargain. The dark Complexion of our Lady wou'd bespeak her an *Indian* Queen, as well as the glittering Lustre of her Robes, than which nothing can be more rich; and of these she has great Variety, for the several *Feasts* that are held in honour of her; of which that is not the least, which commemorates the Removal of her Habitation from *Nazareth* to *Loreto*; She has a Triple Crown on her Head. This Holy House is perfectly crouded with great Lamps, of which they reckon 62, Gold and Silver. One of the golden ones, they say, weighs 37 Pounds, which was presented, *Ex Voto*, by the Republick of *Venice*, for their having been deliver'd by our Lady of *Loreto* from a Plague, with which the neighbouring Countries were infested. Besides the Lamps, there are *Angels* too of massive Gold, which wait about the holy Image. One of these, holding a Heart of the same Metal in his Hand, set thick with Diamonds, and a Flame of Rubies at the Top, was presented by our King *James* the II^d's Queen. The Walls of the Sanctuary are as it were wainscoted with Silver; being intirely cover'd with

with Plates of that Metal, which were fix'd there, *Ex Voto*, for Deliverances of several sorts. In the Repository within the Sanctuary, they keep with great Veneration some Earthen Vessels, which they say the Holy Family eat out of: The Touch of one of these is sufficient to cure some Distempers; but Water drunk out of one of them will remove the most malignant. The Outer-Case, which has already been just mention'd, is of the finest Marble of *Carrara*; and a most beautiful Architecture. The Order is *Corinthian*, with a *Balustrade* a top. The Pillars, which are plac'd two and two, have, in their narrower Intervals, Niches one above another; in the upper Row are the ten *Sibyls*, in the lower as many *Prophets*; in the broader Intervals are *Basso Relievo's*, representing the Story of the *Blessed Virgin*. The Sculpture is very good, by *Sangallo*, *San-sovin*, *Baccio Bandinelli*, and other the best Masters of those times. It has two Doors on each side: At our going in, our Swords were taken from us. Fair warning to unarm is given over one of the Doors: *Ingredientes cum armis sunt excommunicati*: "All who enter here with Arms, are *ipso facto* excommunicated."

The crawling of the Pilgrims round the Holy House on their Hands and Knees, saying over their Beads, every now and then kissing the Ground as they creep along, is very ridiculous; but shews so low a Degree of Weakness and Folly, as provokes Pity rather than Laughter. Besides the rich Ornaments of the Holy Image, of the golden Angels, and Gold and Silver Lamps; there are many Jewels of great Value within the Holy House; but, these are nothing in comparison to the Treasury which is hard by: where the vast Number, Variety, and Richness of the Jewels, of the Vestments for the Holy Image, and for the Priests; with the prodigious Treasure of all sorts, does almost surpass Imagination; far, far beyond the reach of Description. How prodigal the Devotion! How great a Gain is here made of Godliness! The Room where this Treasure is kept, is spacious and fine; the Ceiling is painted in Compartments by the Cavalier *Pomerancio*, and there is a Crucifixion at the upper-end, for an Altar-piece, by the same hand. The Divisions of the Compartments are of gilded *Stucco* [Plaster-work]. They shew'd us what they very seldom shew, for 'tis kept shut up in a sort

of Preſs, a *Madonna* of *Raphael*, with a *Chriſt* lying on his Back, the Legs and Arms flung up. In the Gallery at *Parma* there is one of the ſame; and they are both avow'd to be Originals: They are both very fine Pictures.

In the Church, which is very ſpacious, are ſome very good Paintings by *Hanibal Caracci*, *Federick Barocci*, *Simon Vouet* and others. There are three fine brazen Gates at the Entrance, and the whole Front is very noble.

The *Apoſtolick* Palace, as they call it, which is juſt by, is a fine Structure, the Deſign of *Bramante*. Under it are large Vaults, furniſh'd with Buts of Wine of a ſuitable Bulk; for the uſe of the Attendants of the Holy Houſe, and the Refreshment of Pilgrims.

If the Treasuſe within the Holy Walls be ſurpriſing, the Poverty without ſeems not leſs ſo; ſuch Shoals of Beggars, and thoſe ſo exceſſively importunate! they follow'd us from the Church to our Inn, and were ſcarce to be kept out of our Chambers. The relieving of ſome was only drawing a greater Crowd upon you. But, let who will ſtarve without, the holy *Corban* within is not to be touch'd.

FROM *Loreto*, having paſſ'd through *Recanati*, *Macerata*, and *Tolentino*, where nothing very remarkable occurr'd, we ſoon after enter'd the *Apennine* Mountains, tedious enough in the Paſſage, by reaſon of the many rugged Aſcents and Deſcents, and ſometimes dangerous Precipices: but the vaſt Variety of Proſpects made good Amends. If ſome of theſe were rough and horrid, almoſt beyond Imagination, the Novelty even of That was not without its Entertainment; at leaſt, this very ſure Effect it had, that by ſo ſtrong, and ſometimes ſudden Oppoſition, it ſet off in a moſt ſurpriſing manner, the moſt delicious Vales in the World. This fully ſhew'd it ſelf in the Vale of *Foligno*, than which nothing can be more beautiful. This City ſeems ſituated in the miſt of a vaſt Garden; ſo even is the Plain; ſo well water'd, cultivated and planted: The Mountains all about it look like ſo many high Walls to the great Garden.

In a Convent of Nuns at *Foligna*, [tis that called *La Conteſſa*] we ſaw a moſt admirable Picture of *Raphael*: 'twas painted by order of *Mifere Giſmondo Conti*, Principal Secretary to Pope

Julius

Julio II. and *Sora Anna Conti*, (a Nun of that Convent) Niece to *Gismondo*, caus'd it to be brought from *Rome*, and fix'd there, *Anno 1565*; as appears by an Inscription under the Picture. No doubt, considering who 'twas done for, *Raphael* exerted all the Skill he was master of, in this Piece. The Subject is a *Madonna* and *Bambino* in the Clouds; below, on one side are *S. John Baptist* and *S. Francis*; on the other side are likewise two Figures; the Countenance of one of them is so like that of *S. Carlo Borromeo*, that, had he not been later than *Raphael's* time, I shou'd have taken it for him: The other I take to be the Gentleman for whom the Picture was made, which is a way very frequent among them. In the middle of the lower part, a little *Angel* stands on the Ground, holding a small Box, or Casket, in his Hand. The whole Picture is most highly finish'd; yet not so as in the least to diminish the Spirit of the Design; it has the Neatness of *Carlo Dolci*, with the Genteelness and Majesty of its real Author; and the *Colouring*, (let some say what they will of *Raphael* in that particular) is no way inferior to its other Excellencies. It is now the great Altar-piece to the Church of the Convent; a Treasure which seems very little understood by the Ladies who are Possessors of it. I have seen Prints of the *Madonna* and *Bambino*, without the other Figures.

A very pleasant strait Way, like a Walk in a Garden, of more than a Mile, leads from the Gate of *Foligno* to a pretty Village.

ANOTHER small Town, about four Miles further, call'd *Treva*, situated on a round Hill, lower than the great Mountain, is a very pleasant sight; it seem'd very compact; and a Spire Steeple just in the middle of it has a very good Effect.

PESIGNANO, about two Miles further; and several little Villages and single Houses in the Way between it and *Spoleto*, afford very agreeable Views.

JUST before we came to *La Vene* (the first Post from *Foligno*) on the Right-hand, a little below the Road, but close by the side of it, is a little ancient Temple of white Marble, *Corinthian* Order, said to have been built by the Primitive *Christians*. That it has been for many Ages used for *Christian* Worshp,

Worship, is evident enough by some Inscriptions on the Frieze; which mention *Resurrection* and *Redemption*, with a Cross thus ✕, at the beginning of the Sentences; which shew considerable Marks of Antiquity; but the Architecture seems too good for the early times of *Christianity*, and the Building too old to have been made since the Revival of Architecture; from whence it shou'd seem rather to have been some old *Heathen* Temple converted to *Christian* use.

The Argument of its having been built by the *Christians*, from its Situation *Eastward*, is of little force; for 'tis well known that That Rule is not at all observ'd in *Italy*; any more in the ancient *Basiliche* than in the modern Churches. That piece of Superstition is not of *Italian* Growth*: The Church of *S. Peter* in *Rome* stands with its great Altar to the *West*; and that of *S. John Lateran* [the most ancient *Basilica*] to the *North*: therefore the *Eastward* Situation of the Church I am speaking of, whether it were originally *Heathen* or *Christian*, seems perfectly accidental.

* See the
Addenda.

FROM *Foligno* to *Spoleto* is a very pleasant Way; planted on each hand, for the most part, much after the manner of *Lombardy*; with Vines running up the Trees. We went round three parts of the Town of *Spoleto* before we enter'd it: The Inhabitants value themselves much upon the Valour of their Ancestors in bearing *Hannibal* from their Walls. Whether he was beaten from their Town or no, he might possibly have had some difficulty to have found his way into it. We saw the large and very high *Aqueduct* describ'd by several; but the Remains of an *Amphitheatre* they speak of, we were told, are within a Convent of Nuns; and not to be seen.

ABOUT three Miles beyond *Spoleto*, we pass'd the highest part of the *Apennines* in this Road; which is therefore called *La Somma*. In our Passage over the *Apennines*, we saw the Shepherds cloath'd with Jackets made of Sheep-Skins, with the Wool on; and Children with Lamb-Skins, after the same manner, barefoot in the Snow. They have a pretty odd way of Begging; they run along the side of the Chaise, throwing Daisies, which they pick up in such places as the Snow-drifts have left bare, and other little Flowers in your Face, all the while. Now and

and then we met with an Hermit, whose Salutation was an Offer of Holy Water to us, and a sprinkling some of it upon us with a sort of *Aspergillum*, to get a Spill of Money. We saw *Licini* [*Ilex*] in vast abundance, on the Mountains; the Leaf somewhat like Bay, and Ever-green. There is great plenty of these all over *Italy*.

FROM *Spoleto*, we had a rough and bad Way, with many Precipices, till we came near *Terni*. We took Horses to go see the great *Cascade*, which is about five Miles off, and is indeed an amazing Sight; the way to it is up a high Mountain of white Marble: 'tis call'd *Monte di Marmore*. The Ascent is so steep, and the Marble Footing so slippery for the Horses, that we were forc'd to dismount; and have our Horses led part of the Way, and that not without some difficulty too. The Place where the *Cascade* is, discover'd it self to us some time before we came near it, by the Appearance of what at that distance look'd like a great Smoke; but is indeed no other than the Particles of Water rebounded from the rocky Bottom, to a height which is computed to be double that of its fall; and from that height falls again, in a sort of drizzling Shower, upon all the circumjacent parts. The Leaves of the Trees and Shrubs (of which there are many hereabout) are cover'd over with a Whiteness, not unlike what we sometimes see on those that grow near Corn-Mills: at first I imagin'd it might be somewhat Nitrous, but upon Examination found it otherwise: It seems to be only what subsides from the constant sprinkling of the Dew: which, as it is all rais'd from the Bottom, may well be impregnated with some terrene Particles, of an impalpable Fineness, or they could never be carried to such a Height, among Particles of Water which are themselves so fine and light. 'Tis the ancient *Velinus* of *Virgil* (now called *Velina*, and by some *Piediluco*) that makes this *Cascade*: The Plain the River runs along before its Fall, so far as we could see it, has so little Descent, that it is scarce perceptible to the Eye; yet the Current is extremely rapid. This Velocity prevents the Water from running along the side of the Rock in its Fall; and throws it off, so that it descends in a Curve. But, the Depth to which it falls is so great, that the Horizontal Velocity, it had in its Channel,

Cascade.

Channel, bears so small a Proportion to that which it has gain'd at last by its Gravity, that it falls plump into the hollow Bottom; and it being a whole River that thus falls, it strikes with such a Force, and in such a Quantity, as to occasion so vast a Rebound as is above-mentioned. The Depth of the Fall, Father *Kircher* says he has measur'd to be 300 Foot; tho' *F. Montfaucon* will allow it to be but 100; but he speaks only as judging of it by View. Though the Fall begins in such a compacted Mass of Water, yet before it reaches the Bottom, 'tis very much disunited; and falls at last but as a very gross Rain; which makes it the more strange to see it rain up again to such a vast Height, and then return in that drizzling Dew. The Hollow at the Bottom seems to be very great; but that is to be judg'd of rather by the Sound than Sight; for there is such a gross Mist, thro' the Clash of the falling and rebounding Water, that quite prevents all Sight of the Bottom. From this Bottom it rushes out all in a Foam; labours its Way among the Rocks, and hurries along in a shallow Channel, till it falls into the *Nar* of *Virgil*, now called *Nera*.

NEXT Morning we made another Excursion, on horse-back, from *Terni*, to see the *Æolian* Hills of *Cæsis* or *Casium*. The Town, which lies on the side of the Hill, is but a poor sort of a place; nor likely to be otherwise: We saw nobody at Work; but a parcel of idle Fellows, with their Cloaks, once black, thrown about 'em *à l'Italiano*, lounging and gaping at one another.

From the Caverns, within that part of the Hill which lies above the Town, come forth, most part of the Year, strong Winds; which they told us are much stronger in Summer than Winter: and so it easily may be; for when we were there, none came out at all; which was at first a little Disappointment, but afterwards turn'd to our greater Satisfaction, when we found upon a little Trial how the matter was; which in effect is no more than an *Antiperistasis*: for the whole seem'd to us to depend upon the Temper of the outer Air, compar'd to that within. When the Air is more rarify'd abroad, the compress'd Air within rushes out; and so *vice versâ*: And of consequence when the Density of the outer and inner Air is upon a *Par*, which

which must be sometimes, there can be no Current either way. Before the Door of the first Cave we came to, was open'd, we heard a roaring Noise within, like that of the *Cascade* we had seen the day before: This, together with their raising our Expectations, as the manner of the *Italians* is, made us stand firm, as almost expecting to be blown backwards, when the Door should be open'd; but instead of that, the Noise immediately ceased, and we felt no Wind at all. Well, for all this, Candles were to be fetch'd, and we shou'd see them blown out by the Wind; they brought some small Links, and held them to the Mouth of an inner Cave, which had an Opening to that we were then in. They held the Link about the middle of the Mouth; it still flam'd, but the Flame rather drew inwards; we begun then to be sensible how the matter was; took the Links our selves, and held them nearer the Extremities of the Mouth, where we did imagine what Current there was wou'd be stronger; and so we found: the Link went out, but the Flame and Smoak drew into the inner Cave. All was now pretty clear. Nor is it, I believe, very difficult to solve the Business of the roaring when the Door was shut, and its ceasing when 'twas open'd. The Resistance of the Door hindred the free Entrance of the outer Air; which then forc'd itself in a smaller, and therefore stronger Current, thro' such Chinks as it could find; as the gaping Joints of the Boards, and the ill fitting of the Edges of the Door to those of the Cave: this forcible Entrance of the Air making that tumultuous Grumbling in the hollow Cavern; which ceas'd, with its Cause, when the Door was open'd. An Effect not unlike this, tho' in a much lower Degree, we frequently find, in Rooms that have been well heated with Fire, and the Air thereby rarify'd; a Noise is heard while the Door is shut, and ceases when 'tis open'd.——They brought us then into another larger Cave, which had within it several further Chasms, which went into the Bowels of the Rock, and serv'd rather to give us an Idea of the general Anatomy of the Hill, than any thing new as to the Affair of the Wind. Then they took us to the Church, and shew'd us an Inlet of Air, to fan the Congregation in the Heat of the Summer.—This was at a Height in the Wall above our Reach; but I put my Hand upon another, they shew'd us in a Portico,
S and

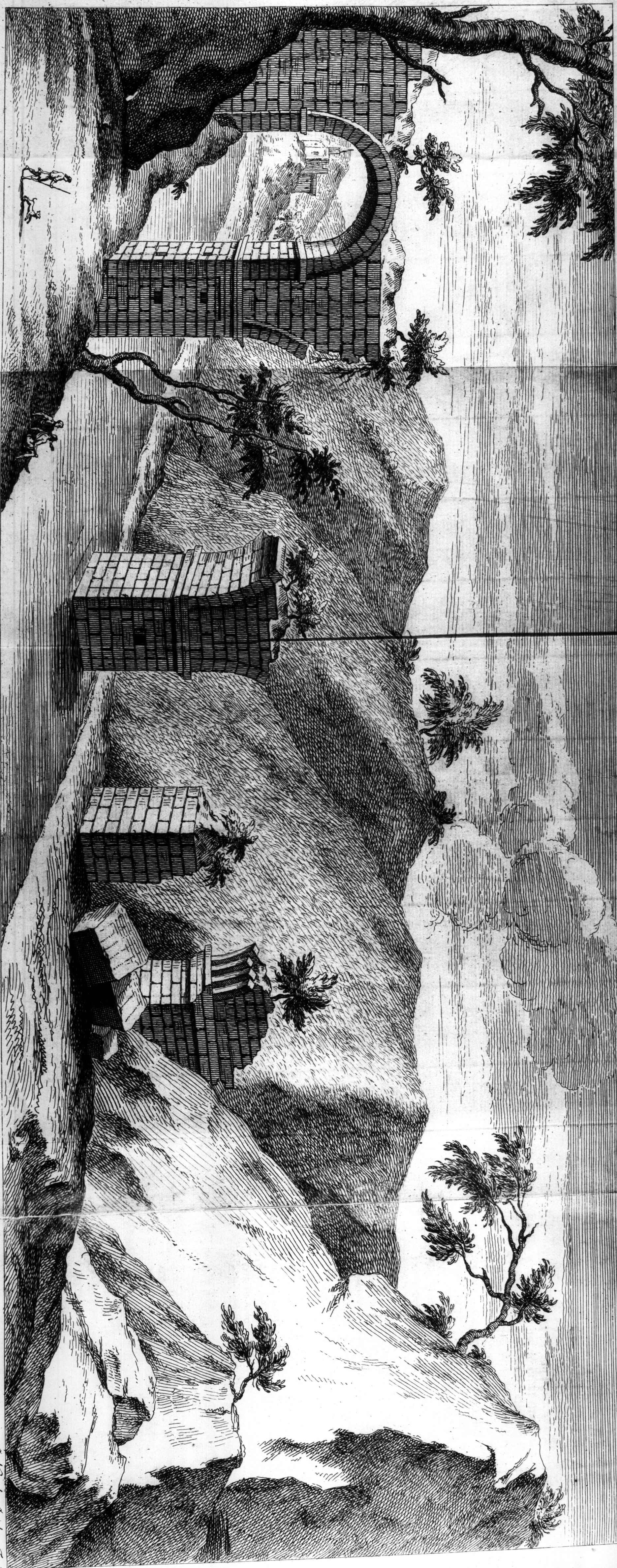
and found it rather suck'd in than otherwise; — a little Wind I did perceive, as my Hand came near the Hole; but not as coming out of the Hole, nor to the middle of my Hand; and it was plainly no other than the outer Air forcing itself, about the Edges of my Hand, into the Hole.

At a Gentleman's House [*Signor Spada*] we were lighted down by Links into a Cave; from whence he had Conveyances of Air into his Cellars to cool his Wines; into his Parlour, and other places. The Descent into the Cave was narrow and pretty long; and in that Passage there came so strong a Current of Air, that it blew out the Links; but all still inwards. In the upper part of the Buffet in the Parlour, there was a Head with a gaping Mouth, like the *Demuncie Secrete* at Venice; over it was this Inscription,

Aura, quæ per aeris regionem libera peregrinabat; a Petro Spada hinc veluti captiva deducta, Hospes, suis comatur famulari deliciis.

This breathing Gale, from its free ranging thro' the open Region of the Air, led hither as a Captive by *Peter Spada*, endeavours, Gentlemen, to administer "to your Refreshment." In the lower part was another *Spiramen*, to cool the Wines, and whatever other Liquors should be put there. Tho' our Climate rarely stands in much need of Coopers, yet such a Draught of cool Air, brought out of our Cellars into the Rooms above, in the Heat of Summer, might not be disagreeable.

FROM *Terni* we went on to *Narni*, a good pleasant Road, of about seven Miles, and a fertile Country. When we came just below the Town, which stands on a Hill, we went out of our way a little further on, to see the Remains of what is usually call'd *Augustus's* Bridge. Writers differ in their Opinion of it; some will have it to have been a Bridge, others an Aqueduct; and possibly it might have been both; as the *Pont du Garde* in *Languedoc*, I have been told, is. Certain it is, that, if we may judge by the present Condition of the River, the Arches are much higher than what had been necessary to a Fabrick that was intended as no other than a Bridge over it; for there is now a Bridge, on which we stood to view, and where I took a Sketch of those Ruins: The Arches of the modern Bridge



Ruins of the Marble Bridge of Augustus near Narni.

G. Vanderpacht Sculp.

Bridge are by many Degrees lower than those of the antique one, and yet sufficient for any Height of Water. The Epigram of *Martial*, brought in Proof of its being a Bridge, may perhaps not very improperly be applied to an Aqueduct.

Sed jam parce mihi, nec abutere, Narnia, Quinto;

Perpetuo liceat sic tibi Ponte frui. Lib. 7. Ep. 92.

Preserve my better Part, and spare my Friend,

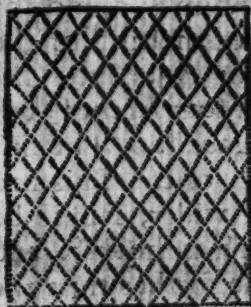
So, *Narni*, may thy Bridge for ever stand. Mr. ADDISON.

The ancient Aqueducts, as is well known, were brought over Arches, in the Manner of Bridges; and from the Resemblance of this to a Bridge, a Poet might well be justified for calling it one. Then, the Word [*frui*] may be thought to imply a Benefit somewhat greater than that of a Way over a Bridge; and the Epithet [*perpetuo*] frequently applied to Fountains, not improperly be transferr'd to a Conveyance of Fountain-Waters. The Arches of this are indeed much wider than those common to Aqueducts; but the Remains of those we see are generally over Tracts of Land; this over a River; rapid sometimes, as most of the Rivers of *Italy* are, by reason of the sudden melting of the Snow off the Mountains. This Bridge, or Aqueduct, has consisted of, I know not whether to say, three or four Arches; but leave the Reader to judge by the annexed Draught. The first Arch only is intire; 'tis a wide, and very high one. This had no Water under it. The second is still much wider, said to be 170 Foot, but seems never to have been so high as the first: and the Spring of this Arch is much lower on the further than the nearer side of it; nor do the Parts of the Arch itself seem to correspond, which would make one almost think that the whole Basis had sunk, on which the further side of this Arch, and the nearer side of that beyond it depended; and thereby occasioned the Ruin of both. The remaining Part, I am most inclin'd to believe, must have been two Arches more. The chief Reason for the contrary, is, that That which should be the Basis from whence they had sprung, has no Resemblance, as to its Structure, to the other two; and might therefore have possibly been no more than a plain square Pillar, rais'd to support the Middle of that vastly wide Arch (as it must have been, if only one)

* Mr. Addison.

† Narni.

when they found it going to ruin. But, as there is no exact Correspondence in those undoubted Bases which do remain, this Objection may have no force, nor hinder but that the Number of the Arches may have been four. It is all built of Marble: the Pieces are very large, and join'd without any Cement, that we could discover; as several other antique Buildings are. I have been the more particular in my Account of this Piece of Antiquity, because it is called by a celebrated * Writer one of the state-liest Ruins in *Italy*. Returning from hence, we clamber'd up a steep Hill into the † Town; which has the Name of a City, but is a very poor one; and we had in the Town it self a Specimen of the rough Roads we were to enter upon afterwards, which lasted till we came near *Utricoli*, about eight Miles from *Narni*. A little below the Road, on the right hand, we went to see the Remains of the old *Ocriculum*; where are many loose antique Fragments, and some intire Vaults, now employ'd only to put Sheep and Cattle in; the Walls were mostly of Brick, laid in the Manner which they call *Opus Reticulatum*, or Network, as here represented.



Being past *Utricoli*, we had now an Earnest of some sort of approach towards *Rome*, by passing a Bridge over the River *Tiber*; tho' we had yet above thirty Miles to go; about twenty of them (but with some Discontinuance) were over the old *Flaminian-Way*; pav'd with broad flat pieces of hard Stone [seem'd a sort of Marble] of irregular Figure; as the other old Consular Ways, we pass'd over afterwards, are.

As we proceeded on towards *Rome*, we pass'd (at some Distance) by the Mount *Soraacte* of *Horace*.

Vides ut altâ stet nive candidum

Soraacte.

L. 1. Od. ix.

See how *Soraacte's* Mountain scarce sustains
Her hoary Load!

It appear'd (as I remember) of a roundish Figure, as the *Rekin* in *Shropshire*, and had then on its white Cloathing of Snow.

The modern *Italians*, who are for Sainting every thing, call

it *S. Oreste*. Monf. *Dacier* says 'tis now call'd *Monte San-Sylvestro*, and, by corruption, *Monte Treſto*. There is indeed some Convent or Hermitage at the Top of it, call'd *S. Sylvestro*; but the Mount it ſelf is call'd *S. Oreſte*, and is ſo mark'd in the Map of the *Campagna of Rome*.

About two Miles (as they call 'em, but they are but little ones) ſhort of *Rome*, we paſs'd the *Tiber* again, over the *Ponte Molle*, anciently *Pons Milvius*, famous for the Deſeat of *Maxentius* by *Constantine*. When we enter'd the City, the Poſtilion durſt not ſet us down at the Inn; but brought us ſtrait to the *Dogana*, or Custom-houſe, to have our Baggage ſearch'd for contra-band Goods, or prohibited Books; but they gave us little Trouble; a ſmall Gratuity made the Search very eaſy. We were peſter'd much more with Crowds of Valets, wrapp'd up in their Cloaks; who are always there ready to offer their Service to Strangers upon their Arrival.

We made but a ſhort Stay at *Rome* this time; taking the uſual Method of Travellers, in going to ſee *Naples*, before the Weather grew hot; and accordingly ſet out for that Place the 17th of *March*, N. S. and lay that Night at *Piperno*, the *Privernum* of the Ancients; about fifty Miles from *Rome*.

At the End of the firſt Poſt, we paſs'd through an Arch of an old Aqueduct, which we ſaw extended a great way, but with ſome Interruptions.

AT *S. Marino*, the ſecond Poſt, we ſaw in a Church a Picture of *Guercin del Cento*, the Flaying of *S. Bartholomew*, the beſt Colouring and greateſt Style of any of his Works that I remember to have ſeen.

AT *Velitri*, the next Poſt, a ſmall City, *Augustus Caesar* is ſaid to have been born: The People of that Neighbourhood in *Suetonius's* Days thought ſo, *tenetq; vicinitatem opinio tanquam & ibi natus ſit*; and at this Day the Inhabitants ſay the ſame thing: But *Suetonius* ſays, he was born at *Rome*, tho' nurs'd indeed near *Velitri*. From hence we paſs'd thro' *Cifterna* to *Sermonetta*. About *Sermonetta* there is a great deal of Sulphur. We paſs'd thro' a Brook that was all over white with it, and ſmelt very ſtrong of it. Thence to *Piperno*, which are two Poſts, we had the moſt horrid Road for a Chaiſe that, I think, can be paſs'd: great

great rough Stones, and as bad in every respect as a Way can be that is passable at all. In the first of those Posts, between *Sermonetta* and *Casa Nuova*, they shew, what they say are the Remains of the *three Taverns*, where *S. Paul's* Friends met him.

ON the Hill above, is the City *Setia*; in whose Neighbourhood grew the *Vinum Setinum*, formerly so famous: 'Tis call'd by *Martial* *Pendula Setia*, from its Situation near the Brow of the Hill.

*Pendula Pontinos quæ spectat Setia campos,
Exiguâ vetulos misit ab urbe cados.* L. xiii. Ep. cxii.

* We travell'd
along the
Side of these
Fens.

Setia, which pensile views the *Pontine Fens**,
Old Hogheads from her little City sends.

*Nec quæ paludes delicata Pomptinas
Ex arce clivi spectat uva Setini.* L. x. Ep. lxxiv.

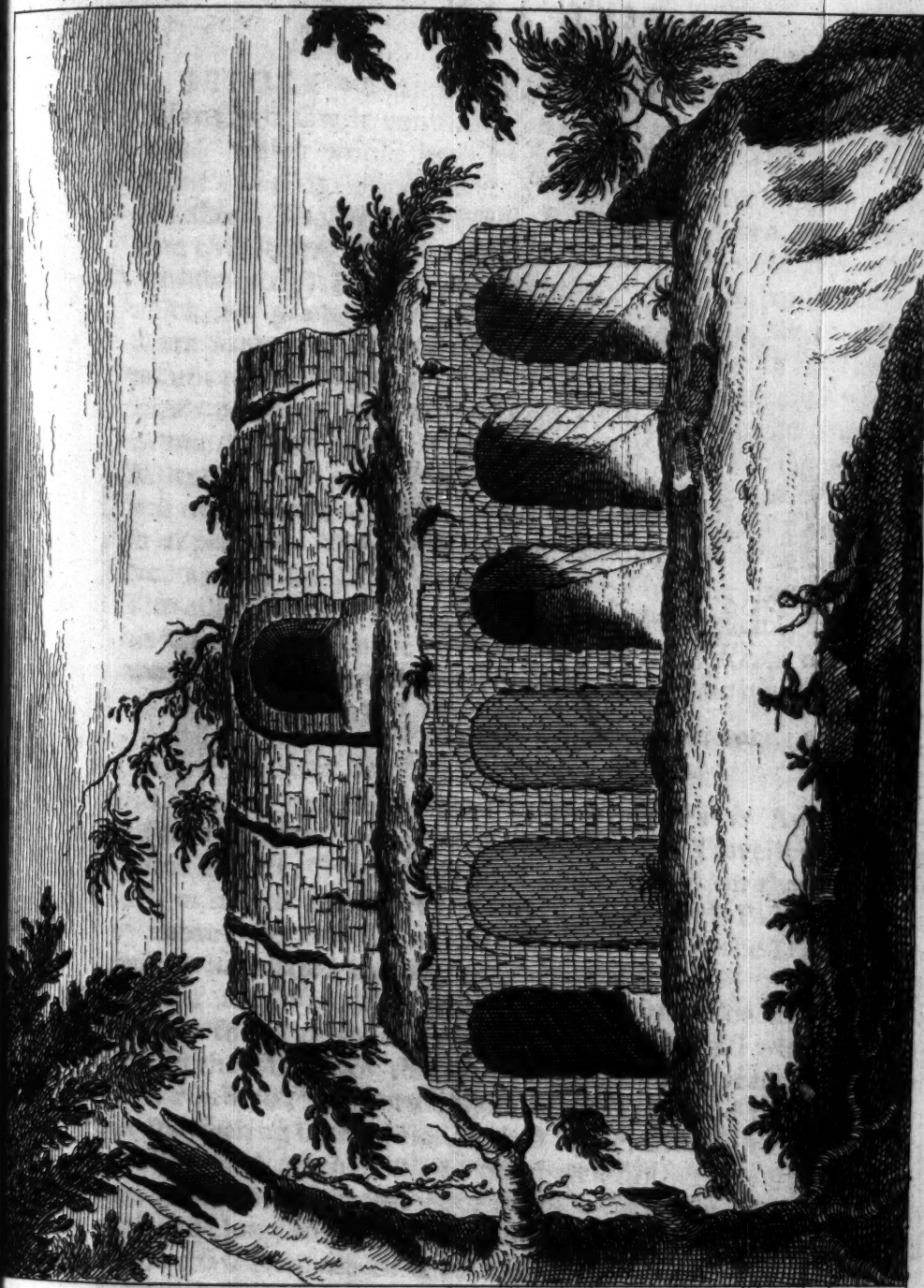
Nor the delicious Grape, which from the Brow
Of *Setia* views the *Pomptine Fens* below.

Its Wines are frequently celebrated by this Poet, and other ancient Writers. *Pliny* says that *Augustus* prefer'd this Wine to all others, and that it grew above the *Appii Forum*. *Divus Augustus Setinum Vinum prætulit cunctis: nascitur supra Forum Appii*, Nat. Hist. L. 14. C. 6. This Passage seems to be a Proof that the *three Taverns* were hereabouts, being mention'd in the *Acts* of the Apostles as near *Appii Forum*; which we find here by *Pliny* was below the *Setine* Vineyards. For Curiosity, we call'd for some, of what they have now, to taste, but found it very indifferent; and we were told that now-a-days they are so far from sending Wine from thence to other Places, that they fetch it from *Frescati*, *Velitri*, and other Parts thither: 'Tis a white Wine, as most of the *Italian* Wines are.

Hereabouts, and further on towards *Naples*, we saw a great many of the *Ficus Indica*, which are much larger in these than in the other Parts of *Italy*.

In this Road we pass'd through Herds of *Buffaloes*, a sort of Animal, already mention'd: They are very frequent in these Parts. They are so sluggish, that tho' we stuck the Points of our Swords into their Hides, we could hardly make 'em stir out of our way.

BEFORE



G. Vander Gucht. Sculp.

One of the Three Taverns.



BEFORE we came to *Terracina*, we enter'd on the *Appian*-Way; we saw it continued along a marshy Ground on our right hand, which would have been a nearer way than what we had come; but 'tis now unpassable, by reason of the Condition of the Marshes. Tho' in some Places it be much broken, and the travelling over it very bad, in others it is wonderfully well preserv'd, notwithstanding it be computed to be near two thousand Years old.

*The Paludes
Pomptinas
above-men-
tion'd.*

I know not how the ancient noble *Romans* came to take such short Journeys over this Way, which was then in its Perfection, as not above fourteen Miles in a Day: So computed from *Horace's* Account of his Journey from *Rome* to *Brundisium*; when in our Return from *Naples* to *Rome* we travell'd above fifty Miles a Day, and one Day the much greatest part of our Road was over this same *Via Appia* in the very unequal Condition 'tis in at present. But, we must not judge of this Way by *Horace's* Account of his Stages; nor reckon That the common rate of Travelling in those days: for *Horace* tells us plainly that he and his Companions made two Days of it from *Rome* to *Appii Forum*; which more diligent Travellers had made but one:

*Hoc iter ignavi dividimus, altius ac nos
Præcinctis unum.*

and then immediately adds— *Minus est gravis Appia tardis*; “that the *Appian* was the least irksome to Travellers that were “not in haste;” as intimating Choice of Inns on that Road, for such as like to take short Journeys; for so is this Passage explain'd by more than one Commentator, and not of the Disagreeableness to be carried in haste over this Pavement. The middle part of the Way, *i.e.* where the Horses, Coaches, &c. go, is about four Yards wide, and flat, not rais'd at all with a Roundness in the Middle of that part; nor does it appear ever to have been rais'd so; for notwithstanding its Age, and the Allowance for its wearing in the Middle, had it ever been so rais'd, it might be discover'd, even now, in one part or other: A flat Border is rais'd, on each side, for Foot-people: We saw several of them walking along with Sandals, made of Buffalo's Hide. On each side we saw Remains of several old Monuments, now much effac'd. It lies in some parts lower than the adjacent Grounds; and

and was, when we went over it the first time, so overflow'd with Water, by the Fall of abundance of Rain, that it ran like a Brook all along it.

ABOUT the Mid-way between *Terracina* and *Fundi* we leave the *Pope's* Dominions, and enter the Kingdom of *Naples*. Near the Road-side we observ'd an Inscription on a sort of Monument set up by *Philip* the Second of *Spain*. *Hi sunt Fines Regni Neap. Si amicus veneris, omnia amica invenies, & pulsus malis moribus, bonas Leges.* "These are the Bounds of the Kingdom of *Naples*: If thou comest as a Friend, thou shalt find every thing friendly, and, upon thy putting away ill Manners, the Protection of good Laws." This Inscription the Postillions call'd an *Epitaph*, led to it (perhaps) by others, that were really so, on the Sepulchral Monuments along this Road.

Within three Miles of *Fundi* they demanded our Passports, which we had from Cardinal *Althan* at *Rome*; without which none is to enter the Kingdom of *Naples*.

This was
before his
Eminence was
Viceroy of
that Kingdom.

In this Road we met with abundance of *Bay-Trees*, *Laurustinus*, *Myrtle*; and another Tree which is much like it, but was a longer Leaf, they call it *Purtella*; *Spina Ulpina* with a Leaf like Rue, and a yellow Flower: *Genester*, the same as our Broom: *Vescovel*, which spires up after the Manner of Rosemary, and such a colour'd Flower, but for the rest, more like Juniper: One call'd it *Rosetta*, another *Scopetta*, for they make Bessoms of it. We were forc'd to take such Names as the Country People gave us: What sort of Botanists they were, I know not. *Ventreschi*, much resembling the *Purtella*; of the Berries of this they make Oil for Lamps, &c. *Pianello*, like the *Licino*; this bears a Fruit which they use in Horse-Physick. All these are Ever-greens; as is likewise the Cork-Tree, [*Sugharo*.] We pass'd thro' large and pleasant Woods of them; they are large and spreading Trees, as our Oaks in that particular; the Leaf directly like their Ever-green Oak, which likewise is a large Forest-Tree. As we walk'd along the *Appian-Way*, (which we were induc'd to do for a while, thro' the Pleasantness of it) we had the better Opportunity to observe great Quantities of all of them.

When this Way was in its Perfection, adorn'd with the many Monuments, now in Ruins, and such Variety of Ever-greens on each

each side, the several Objects (tho' some of them Memento's of Mortality) must have been entertaining to the Eye; and might slacken a Traveller's Pace; and in that Sense too one might truly say with *Horace*

— *Minus est gravis Appia tardis.*

We saw a great many Orange-Trees in the Orchards about *Terracina* and *Fundi*, and sometimes in the Hedges about the Fields: tho' in the Northern Parts of *Italy* they are nurs'd with the same Care as with us; such as are not hous'd, having a thatch'd Shed over them in the Winter. Indeed about *S. Remo* I saw several growing in the Orchards and Fields, as in the Parts I am now speaking of; but then we must consider their Situation, defended by the Mountains from the North Winds, and having the South Sun direct, and its reflected Beams likewise coming from the Sea, full upon them.

Near *Terracina*, *Galba* was born, according to *Suetonius*; in a Village that lies under a Hill, on the left hand as you go to *Fundi*. *Ser. Galba natus est in Villâ colli suppositâ, prope Terracinam sinistrorsum Fundos petentibus.*

Terracina is for *Trachina*, from the Greek *Τραχίμη*, *aspera, rudis*, (according to *M. Dacier*) by reason of the rough Rocks on which 'twas situated. It was anciently call'd *Anxur*, or *Axur*; because *Jupiter* [*imberbis*] was worship'd there under that Name. *Horace* gives us its Situation, upon white Rocks; with its old Name, *Anxur*.

Impositum saxis latè candentibus Anxur. Sat. v. L. i.

Fundi is situated in a Plain, at the Bottom of a Hill, and perhaps has thence its Name; as another Town in our Road thither, which is situated on the Top of a Hill, is call'd *Montagnella* or *Monticella*. The *Appian-Way* goes all along it; and care is taken to keep the Streets of the Town well pay'd, perhaps with Stones taken out of the broken part of the Way; for 'tis in many Places discontinued.

At *Fundi*, *Tiberius* was by some suppos'd to have been born, as *Suetonius* tells us, tho' he dissents from them, and says, "that more, and those of better Authority, tell us he was born at *Rome*, in the Palace [of the *Augusti*]." *Tiberium quidam*

T

Fundis

Fundis natum existimaverunt; secuti levem conjecturam, quod Materna ejus Avia Fundana fuerit; & quod mox simulachrum Felicitatis, ex Senatus Consulto, ibi publicatum sit. Sed ut plures certioresque tradunt, natus est Romæ, in Palatio.

From *Fundi*, in our way to *Mola*, we pass'd thro' Groves of Olive-Trees, at least eight Miles, the *Appian-Way* continuing all along thro' *Itru*, &c.

AT *Mola*, [anciently *Formiæ*] we saw what they call'd *Cicero's Garden*, [*Villa Formiana*]: they led us through several long Vaults under ground; the Wet by long trickling down had perfectly enamel'd some of the old Walls with a hard Crust. What they call his Garden (which is now an Orchard of Orange-Trees) was doubtless formerly, at least a good Part of it, the Floor of a House built over those Vaults, for in several Places the Remains of the Pavement [*Mosaick* in some parts] do still appear: the rest might have been the ancient Garden. They shew a round deep Basen, which they call his Fish-pond, at present dry. There are Fragments of other old Walls, now wash'd over with the Sea-waves, but plainly to be seen under them.

That *Cicero* had a *Villa* at *Formiæ*, as well as at several other Places, is not at all doubted; his own Epistles prove it; but 'tis not so free from Doubt that This was the very Place of it. The Extent of this Ruin, and the Appearance there is of ancient Magnificence, seem to bespeak it rather to have been the Palace of the *Mamurra*. *Formiæ* is call'd by *Horace*, the City of the *Mamurra*; where he says he took up, when tired with the Journey.

In Mamurrararum lassæ deinde Urbe manemus,

probably because the *Mamurra* deduc'd their Origine thence; and further, because in *M. Dacier's* Opinion, the City did belong to *Mamurra*; *Car, cet Amy de Cæsar* (says he) *estoit un des plus riches hommes de Rome.* "For, this Friend of *Cæsar's* was one "of the richest Men in *Rome*." It is not therefore necessary to conclude the most remarkable Ruin of *Formiæ* to have been the Remains of *Cicero's Villa*, rather than *Mamurra's*, who was Proprietor of the whole Place.

The still more ancient Names
of

of *Mola* besides that of *Formia* *, and likewise *Hormia*, were *Lami Urbs*, *Antiphata Domus*, and *Urbs Lastrygonum*. You have the Reason of the three last in *Ovid*, who calls it by the Name of the first.

*Inde Lami veterem Lastrygonis, inquit, in Urbem
Venimus, Antiphates terrâ regnabat in illa.*

Ov. Met. L. XIV.

————— a Gust, which bore
Our Gallies to the *Lastrygonian* Shore,
Whose Crown *Antiphates* the Tyrant wore. } GARTH.

'Tis into this Port between *Mola* and *Cajeta* that *Homer* brings *Ulysses* and his Friends, *Odyss. x.* where they were so frighted with that gigantick Breed of Man-Eaters the robust *Lastrygons*,
ἰφθίμοι Λαίτρυγες †.

————— *ἐν ἀνδρῶσιν ἰοικότες ἀλλὰ Γυγῶσι.*

————— *τὴν δὲ γυναικα*

Εὗρον ὅσων τ' ὄρεθ' ἀρουφῶν —————

Whose Queen they found, vast, as a Mountain's Top.

T 2

I

* *Oppidum Formia, Hormia ante dictum ut existimaverit, antiqua Lastrygonum sedes*, Pliny l. 3. c. 5. "The Town *Formia*, before that *Hormia*, (as some have thought) the ancient Seat of the *Lastrygons*." It was call'd *Hormia*, according to *Strabo*: *Φορμία, Λακωνικὸν κτίσμα, Ὀππία λεγόμενον δὲ τὸ ἵππομον*. "Formia was built by a Laconian, call'd also *Hormia*, from its being an excellent Station for Ships." Mr. Pope's *Annotat.* to *Odyss. L. x.*

† These *Lastrygons* were *Sicilians*, according to *Thucydides*, L. 6. Mr. Pope, to another Part of the same *Odyss. x.* says, "It is evident that the *Lastrygons* also inhabited *Formia*, a City of *Campania* near *Cajeta*. Thus *Horace*, Lib. 3. Od. 17.

"*Est, vetusto nobilis ab Lamo* —————

"*Auctore ab illo ducti Originem*

"*Qui Formiarum mania dicitur*

"*Princeps* —————

"*Dacier*" [to obviate the Difficulty of their being call'd *Sicilians* by some, by others *Campanians*,] "answers, That they were originally *Sicilians*, as appears from *Pliny*, L. 3. C. 8. "*Flumina, Symæthus, Terias, intus Lastrygonii campi, oppidum Leontini*. And why might not these *Lastrygons*, or a Colony of them, leave *Sicily* to settle in *Italy*, as it is evident the *Phæacians* had done, and fix'd in *Coreyra*? *Boschart's* Opinion concerning this Nation is not to be neglected: The Words *Lastrygons* and *Leontines* are of the same Import: *Lastrygon* is a *Phœnician* Name, *Lais tircam*, that is, a devouring Lion: This is render'd literally by the Latin Word *Leontinum*, and both denote the Savage and Leonine Disposition of this People. The Word *Lamus* is also of *Phœnician* Extract: *Laham*, or *Lahama*, signifies a Devourer; [and *Lahim* in *Arabick*, which is a Branch of the *Phœnician*, or rather the New *Phœnician* itself, is render'd by *Goli* expressly *Leo*, and so exactly answers in Signification both to *Lastrygon* and *Leontinum*, *Vid. Gol. Lex. p. 2114. Col. 1.*] "From hence probably was deriv'd that *Lamia*, who devour'd young Infants, mention'd by *Horace* in his *Art of Poetry*.

"*Nec prænse Lamix vivum puerum extrahat alvo.*

Mr. Pope, *ubi supra*.

I will not trouble the Reader with any more *Greek*; but perhaps the Account Mr. *Pope* has given us (from *Homer*) of this People, and his Description of this Port or Bay may not be disagreeable.

Six Days and Nights a doubtful Course we steer,
The next, proud *Lamos'* stately Tow'rs appear,
And *Lastrigonia's* Gates arise distinct in Air.

Within a long Recess a Bay there lies,
Edg'd round with Cliffs, high pointing to the Skies,
The jutting Shores that swell on either side
Contract its Mouth, and break the rushing Tide.
Our eager Sailors seize the fair Retreat,
And bound within the Port their crowded Fleet;
For here retir'd the sinking Billows sleep,
And smiling Calmness silver'd o'er the Deep.
I only in the Bay refus'd to moor,
And fix'd, without, my Haulsers to the Shore.

From thence we climb'd a Point, whose airy Brow
Commands the Prospect of the Plains below:
No Tracks of Beasts, or Signs of Men we found,
But smoaky Volumes rolling from the Ground.
Two with our Herald thither we command,
With Speed to learn what Men possess'd the Land.
They went, and kept the Wheel's smooth-beaten Road
Which to the City drew the Mountain-Wood.
When lo! they met, beside a crystal Spring,
The Daughter of *Antiphates* the King;
She to *Artacia's* silver Streams came down,
(*Artacia's* Streams alone supply the Town:)
The Damsel they approach, and ask'd what Race
The People were? who Monarch of the Place?
With Joy the Maid th' unwary Strangers heard,
And shew'd them where the royal Dome appear'd.
They went; but as they ent'ring saw the Queen
Of Size enormous, and terrific Mien;
(Not yielding to some bulky Mountain's Height)
A sudden Horror struck their aking Sight.

Swift

Swift at her Call her Husband scour'd away
 To wreak his Hunger on the destin'd Prey;
 One for his Food the raging Glutton flew,
 But two rush'd out, and to the Navy flew.
 Balk'd of his Prey, the yelling Monster flies,
 And fills the City with his hideous Cries;
 A ghastly Band of Giants hear the Roar,
 And pouring down the Mountains, crowd the Shore.
 Fragments they rend from off the craggy Brow,
 And dash the Ruins on the Ships below:
 The crackling Vessels burst; hoarse Groans arise,
 And mingled Horrors echo to the Skies.
 The Men, like Fish, they stuck upon the Flood,
 And cram'd their filthy Throats with human Food.

It appears by *Cluverius* that this Port, between *Formia* and *Cajeta*, was the Port certainly understood for that into which *Homer* brings *Ulysses* and his Companions; and takes notice of the exact as well as elegant Description he gives us of the Bay, and of the high Promontory above it. And as a further Confirmation that this was the Port describ'd by *Homer*, he mentions the old Authors as all along understanding it as such; and instances particularly in *Ovid*, who feigns *Aeneas* to have found * *Neritius Macareus*, one of *Ulysses's* Companions, in the *Cajetan* Shore.

* So Cluverius interprets *Ovid*.

The Passage of *Cluverius* is as follows.

Ex hisce Verbis [sc. Homeri] satis disertè patet, non † ad ipsum Læstrygonum oppidum Formias adpulsum finxisse Ulyssis Homerum, sed in Cajetanum Portum, quem graphicè atque eleganter describit; unà cum σκαπὴν παραλίσσας, i. e. cum speculâ excelsâ sive promontorio quod illi imminet, in quo hodie validissimum castellum.

Atque nè dubites in hanc sententiam intellexisse jam inde veteres auctores Homeri verba, hinc sc. est quod Ovidius etiam
Æneam

† Tho' *Ulysses* himself, and perhaps the greatest Number of his Men, did not come to the City, yet according to *Homer*, some of them came both into the City and to the Palace too, where they were so terrified with the Sight of the monstrous Queen, &c.

Aeneam offendisse fingit in Cajetano litore Socium Ulyssis Neritium Macareum.

*Talia convexum per iter memorante Sibylla
Sedibus Euboicam Stygiis emerfit in Urbem
Troius Aeneas, sacrisque ex more litatis,
Litora adit nondum nutricis habentia nomen.
Hæc quoque substiterat, post tædia longa laborum,
Neritius Macareus, comes experientis Ulyssæ.*

Metam. L. xiv.

The Sibyl, mounting now from nether Skies,
And the fam'd Ilian Prince, at Cumæ rise.
He sail'd, and near the Place to Anchor came,
Since call'd *Cajeta* from his Nurse's Name.
Here did the luckless *Macareus*, a Friend
To wife *Ulysses*, his long Labours end.

GARTH.

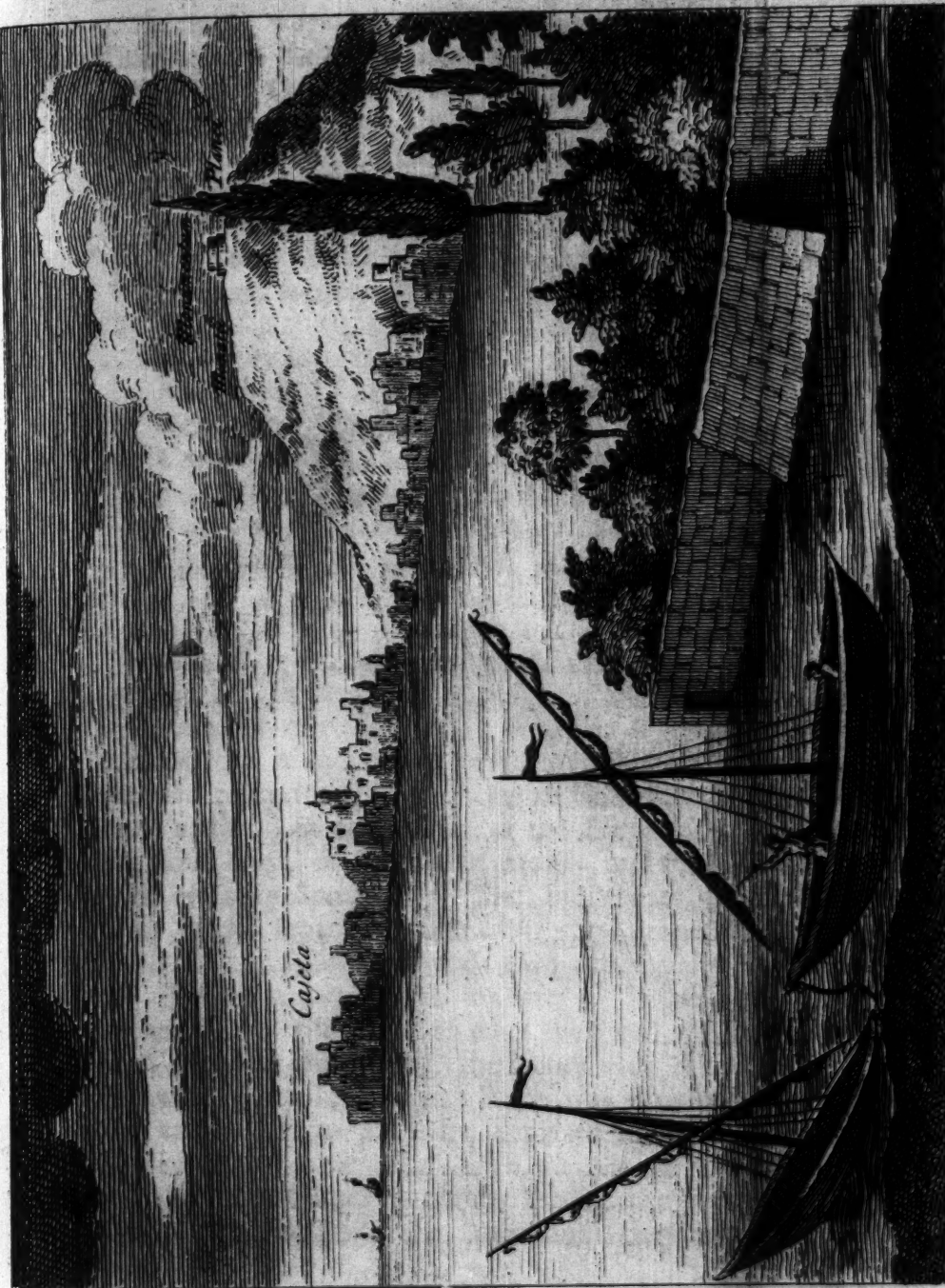
That *Cicero* likewise (who well knew the Place, as having himself a Villa there,) understood *Homer* as speaking of *Formia*, will appear expressly from an Epistle of his to *Atticus*, L. xi. Ep. xiii. *Si vero in hanc *Ταλίνον* veneris *Λαι-πυρίων (Formias dico) qui fremitus hominum? quàm irati animi! "If you come into this Wide-gated *Lastrygonia* (I mean *Formia*) "what Murmurings of Men! what angry Minds!"

* The very
Words of Ho-
mer.

CAJETA.

Though it was not now, but in our Return from *Naples*, that we went to see *Cajeta*, yet I will here add what little I have to say of that Place. We went to it over the Gulph or Bay [just mention'd in the Verses] that lies between that and *Mola*, [*Sinus Cajetanus*, more anciently *Amyclanus*] though there is a Land-way too along the Circumference of the Gulph: Our Passage over it was what they call four Miles; all along which we had a full View of *Cajeta*, as we had indeed at *Mola*. The Sea was as smooth as Glass, and the Prospect round us, in a fine Morning, as that was, extremely pleasant.

Cajeta



G. VanderGucht Sculp.

View of Cajeta, from Mola.



Cajeta is built on a Promontory, which forms one side of the Gulph, and the Buildings are continued to the Land-ward a considerable way along the Borders, with fruitful and pleasant Vineyards on the rising Ground behind them. Here it is that *Virgil* buries *Cajeta*, *Aeneas's* Nurse, and attributes to the Place the Honour of receiving its Name from her.

*Tu quoque Litoribus nostris, Aeneia Nutrix,
Aeternam moriens famam, Cajeta, dedisti,
Et nunc servat honos sedem tuus, ossaque nomen
Hesperia in magna (si qua est ea Gloria) signant.*

Æn. 7.

And thou, O Matron of immortal Fame!
Here dying, to the Shore has left thy Name;
Cajeta still the Place is call'd from Thee,
The Nurse of great *Aeneas's* Infancy.
Here rest thy Bones in rich *Hesperia's* Plains,
Thy Name 'tis all a Ghost can have) remains.

Dryden.

The most remarkable thing we saw there, was a great Fissure* in a high Rock of Marble, which they say happen'd at the Death of our *Saviour*. Whether it were so or no, the Rock is torn asunder in a very extraordinary manner. The separated parts seem to the Eye to be much of the same Distance at the Top as they are at the Bottom, which may be about four Foot, or somewhat more; and the Height about that of an ordinary Steeple. The Indentures (if I may so call them) of the separated parts, tho' very irregular, seem to have an exact Correspondence with each other; and have a Roughness of such a sort, as to exclude all Suspicion of Art. We can hardly say the same of what they call the Impression of a Man's Hand in the Rock: the Story they relate of it is, That one, who was told that the Rock was thus miraculously separated at our *Saviour's* Death, declared his giving no Credit to it; and at the same time, with an Air of Contempt, struck the Palm of his Hand against the Rock: the Stone immediately softened, and received the Impression they now shew: which

* They call it
La Spaccata,
which signifies
a thing rent,
or burst a-
sunder.

has some Resemblance of a Hand, but a very rude one. We went along this Cleft, in a continual Descent, for about 40 or 50 Yards; at the end whereof is a pretty little Oratory or Chapel, frequently visited by Pilgrims: this is just by the Sea-side.

From the *Spaccata*, they led us a long and tiresome walk up to the Castle, to see a Sight which prov'd very little worth the Pains that brought us thither. 'Twas the Skeleton of *Charles of Bourbon*, Constable of *France*, who serv'd under the Emperor *Charles V.* at the Siege of *Rome*, and was shot as he was scaling the Walls. He is set upright* in a Case, as we see Skeletons in Surgeons Houses; only dress'd up in a tawdry Suit; with Hat and Sword. He had been new cloth'd with Plush just before we saw him.

* Not laid a-long, as some have said.

† Priestesses, &c. Attendants upon Bacchus.
‡ Salpion the Athenian made [it].

In the Dome they shew'd an antique *Vase* of white Marble; with very fine *Basso Relievoes*, representing the Birth of *Bacchus*: *Mercury* delivers the New-born Infant to a Nymph, *Bacchantes*† and Satyrs attending. There is an Inscription of the Name of the Workman, ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ†. It is now used as a Font. In the same Church they shew'd us a Pillar, which they say came from *Solomon's Temple*; but, unluckily, in one part of the *Basso Relievo* that is on it, there happens to be somewhat that looks very much like a Representation of *Purgatory*.

On the Summit of a high round Hill stands the Sepulchral Monument of *Munatius Plancus*; of a round Figure, as several other ancient *Mausolea*** are. There are several Prints of it extant.

In our Return from *Cajeta* there were some Fryars going thither; and had left Orders at *Mola*, for the People at the Inn to get 'em somewhat to eat against their Return; — *un Spirito Santo* — *o cofi*: — “a Holy Ghost, or so;” when they wou'd not name a Pidgeon, it being *Lent-time*. At *Mola*, we drank Wine of the *Cecuban Hills*, once so famous; 'twas good Wine, but might at least be equall'd in other Parts of *Italy*: not sweet, as most of the *Italian Wines* are; 'twas red.

The

** As the *Mausolaum Augusti* in *Rome*; the *Moles Adriana*, now Castle of *S. Angelo*; the Monument of *Mirella Crassi* near *Rome*, &c.

The *Cacubus Ager* [according to the ancient Geographers] was between *Formia* and *Fundi*. *Martial* testifies much the same:

Cacuba Fundanis generosa coquantur * *Amyclis*,
Vitis & in mediâ nata Palude viret. L. 13. Ep. 115.
 Rich *Cacubans* from mellowing *Fundi* flow,
 And blooming Vines amidst the Marshes grow.

FROM *Mola*, we went along the Sea-side on the *Appian* Way, to the River *Garigliano*, which we pass'd in a Ferry: part of our Road was thro' Olive Groves.

About eight Miles from *Mola*, a little short of this River, we saw the Ruins of the ancient *Minturnæ*. There still remains part of an old Amphitheatre and Aqueduct. *Garigliano* was anciently call'd *Liris*: 'tis mention'd by *Horace* as a very still and quiet Stream:

——— *Rura quæ Liris quietâ*
Mordet aquâ, taciturnus Amnis. L. 1. Od. 31.

——— those rich Fields where *Liris* runs
 With quiet Streams, and wanton play;
 The smoothest of the Ocean's Sons,
 And gently eats his easy way. Creech.

It was not so very quiet a Water when we pass'd it; having been made more rapid by the Rains. It was near this River, that the first Battle was fought between the *Romans* and the *Tarentines*; when *Pyrrhus* the *Grecian* King came to the Assistance of the later, with an Army of Elephants as well as Men. A little further was the ancient *Sinuessa*, where *Horace* rejoic'd so much at the meeting of his Friends.

Plotius & Varius Sinuessæ Virgiliusque
Occurrunt: animæ, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O, qui complexus! &c. Sat. 5. L. 1.

* Some Editions read *Ahenis* [sc. *Fundanis*] taking no notice of *Amycla*, which was not far from *Fundi*.

At *Sinuesa* on our way

Plotius, Virgil, Varius too attends,

All worthy Men, and my obliging Friends.

Oh, how did we embrace!

Creech.

This Neighbourhood abounded with white Snakes in *Ovid's* time:

Niveisque frequens Sinuella colubis.

The parts of the Country on this side *Rome* are more frequently mention'd by ancient Writers than any other; most of their Summer Retirements lying this way.

AFTER we had pass'd the *Garigliano*, we travell'd over a pleasant Plain to *S. Agatha*; and there we again found the *Appian* Way; but it left the present Road a little after we had pass'd *S. Agatha*, and so we lost it for a time; tho' we had it again sometimes between that and *Capua*, particularly in a Village called *Cascaro*.

CAPUA.

NEW *Capua*, through which the Road from *Rome* to *Naples* lies, is a small Place; the Emperor was making a new Fortification there when we pass'd it. They had at that time 400 Soldiers there, they have sometimes had 1500. There is but one Inn in the Town, and that a very sorry one.

OLD *Capua*, about two Miles distant from the New, has several ancient Ruins; among which the chief is the Amphitheatre; which seems by its *Arena**, that still shews the original Dimensions within, to have been larger than that of *Verona*: By the three Columns of the outermost Row, which still remain intire, with the Arches between them, one might also trace the Line of the Outside, so as to determine the Dimensions of that too. These Columns are of the *Doric* Order. There is a Head [or Face] in the Crown of each Arch, but the Sculpture is

* The oval Space or Court within the Amphitheatre, which the Seats for the Spectators immediately encompass'd. The Ground of this Court was cover'd with sand, to soak up the Blood of the Gladiators, of the Lions, and other wild Beasts, that were expos'd there to Combat. Vid. *Kenner's* and *Godwyn's Rom. Antiquities*.

is not of a very good Taste. Part of the *Entablature* above the Arch does still remain.

The Outside of this Amphitheatre is of Stone, but the *Fornices* [the Vaults] within, are of Brick. We got upon some of the highest Parts, and from thence had a most agreeable Prospect of that Side of the *Campania Felix*, the most fertile and delicious Spot in all *Italy*; but this Fertility induc'd so much Laziness and Luxury, as in fine prov'd the Ruin of the Inhabitants. Instances of each are deliver'd in such strong Terms by some of the ancient Writers, that the Recital of a few of them perhaps may not be unacceptable. *Lucius Flarus* gives a most agreeable Account of the whole *Campania*, and closes all with that of *Capua*.

Omnium non modo Italia, sed toto Orbe pulcherrima Campanie plaga est. Nihil mollius celo: denique his floribus vernat: Nihil uberius solo: ideo Liberi Ceresisque Certamen dicitur: Nihil hospitalius Mari: Hic illi nobiles Portus, Caieta, Misenus, & repentes Fontibus Baje: Lucrinus & Avernus quedam Maris ostia. Hic amicti vitibus Montes, Gaurus, Falernus, Massicus, & pulcherrimus omnium Vesuvius, & Etnae ignis imitator. Urbes ad mare Formiae, Cumae, Puteoli, Neapolis, Herculanum Pompeii, & ipsa Caput Urbium Capua, quondam inter tres Maximas, Romam Carthaginemque numerata. Lib. I. C. 16.

"*Campania* is the most beautiful Region, not only of *Italy*,
" but even of the whole World. Nothing more mild and
" gentle than its Air; it blooms with Flowers twice a year:
" Nothing more fertile than its Soil; where *Ceres* and *Bacchus*
" contend for Victory: Nothing more hospitable than its Shores;
" here are those noble Harbours, *Caieta*, *Misenus*, and *Baje*
" steaming with its hot Baths; and those Inlets of the Sea,
" *Lucrinus* and *Avernus*. Here are Mountains clothed with
" Vines, *Gaurus*, *Falernus*, *Massicus*, and the most pleasant
" of all, *Vesuvius*, imitating *Etna's* Fire. Here are Mari-
" time Cities, *Formia*, *Cumae*, *Puteoli*, *Naples*, *Herculanum*
" *Pompeii*, and *Capua*, the Head of all, formerly rank'd with
" *Rome* and *Carthage*, in reckoning up the three greatest Cities."
It is call'd by *Livy*, *Urbs maxima opulentissimaque Italiae*. —
" the greatest and most wealthy City of *Italy*;" — *sed magnas*

*illas Opes statim sequuta est Luxuria atque Superbia; — “but
 “Pride and Luxury immediately follow’d these great Riches.”*
 And then we find that this Luxury made them a Prey to their
 Enemies the *Carthaginians*: *Campanos haud dubie magis nimio
 Luxu fluentibus rebus, molliâque suâ, quam Virtute Hostium
 victos esse.* Liv. L. 7. “The *Campanians* were doubtless over-
 “come more by the excessive and uninterrupted Flow of their
 “Prosperity, and their own Softness, than by the Valour of
 “their Enemies.” Indeed in this Place, so furnish’d with a Pro-
 fusion of every thing that serves for Pleasure and Delight, Luxury
 seems to have fix’d its Seat of Empire, to be here irresistible, and
 to subdue all that come within its bounds: for, as it ruin’d the
Capuans, so, in a very short time, it wrought their Revenge upon
 their Conqueror *Hannibal*, and vanquish’d him too; in weaken-
 ing him so, that after he had destroy’d the *Capuans*, he became
 himself a Prey to the *Romans*; as appears by *Valerius Maxi-
 mus*, L. 9. C. 1. *At Campana Luxuries perquam utilis Civitati
 nostræ fuit; invictum enim Armis Hannibalem illecebris suis
 vincendum Romano Militi tribuit. Illa vigilantissimum Ducem,
 illa Exercitum acerrimum, Dapibus largis, abundantî Vino,
 Unguentorum fragrantia, Veneris usu lascivior, ad somnum &
 delicias evocavit: Ac tum demum fracta & contusa Punica
 feritas est, quum Seplasia ei & Albana Castra esse caperunt.* —
 “But the Luxury of *Campania* was of singular Service to our
 “City; it’s Enchantments contributed more to the subduing of
 “*Hannibal* than our Arms; and deliver’d up that General, who
 “was before unconquerable, as an easy Prey to the *Roman*
 “Soldiery. ’Twas this, that with the Fulness of Feasting, the
 “Excess of Wine, the Fragrancy of Ointments, and the too
 “free Use of Women, call’d off that most vigilant Commander,
 “that vigorous and pushing Army, to Sloth and Voluptuous-
 “ness. — And then it was that the *Punick* Fierceness was
 “blunted and broken, when the *Seplasian* and *Alban* Streets
 “became their Camps.” — These were two famous Streets in
Capua, where the *Unguentarii* [Sellers of Ointments,] and other
 Assistants of Pleasures had their Residence. *Tully* in his Orations
ad Populum contra Rullum, speaks pretty much to the same
 Purpose. But what has been offer’d, is perhaps more than enough.
 We had now about a dozen Miles through *Aversa*, a little
 City, to *Naples*. NA-

NAPLES.

THE Road is shamefully bad that leads to this great and fine City: But it is remote from its Sovereign, always govern'd by Viceroys, who perhaps have not thought the care of the Roads to be of so much Consequence, as to deserve their Notice.

The most pleasant Situation of *Naples*, with its large and delightful Bay, have been so fully described by Authors extant among us, that it wou'd be superfluous for me to attempt it. The temperate Winters they have, make it the most agreeable Place in the World to pass that Season in; and as the *Italians* in general are not fond of coming near a Fire, so here they have put it out of their Power to do it; for there is not so much as a Fire-place in many Houses, except only in the Kitchen: If a Day colder than ordinary happen, a *Caldano**, with a little Charcoal in it, is all they have to air the Room.

They have green Pease all Winter, and none in the Summer, as we were told; occasion'd by the too great Heat in that Season; tho' it be very much alleviated by the pleasant Sea-Breezes. We saw the little Children, Boys and Girls, playing before the Houses, quite naked, in the Month of *March*.

The City of *Naples*, taking it in general, I think may be call'd the finest in *Italy*. — If in *Rome*, and perhaps some other Cities, there are finer, and more magnificent Palaces, either the Narrowness of the Streets, or the comparative Meanness of the private Houses, takes off from the general Beauty of those Places: But in *Naples* the Beauty of the Buildings is in a great measure equal and uniform: the Streets are large, strait, and excellently well pav'd with flat Stones about 18 Inches square; and to prevent Horses slipping on them, they are pick'd or tool'd so as to give them a Roughness. The Tops of the Houses are flat, so as that you may walk on them, and there receive the Benefit of the Evening Breezes; they are cover'd with a hard Plaster. The *Strada di Toledo* is the principal Street, and is the noblest I ever saw, and of a great Length as well as Breadth. The Plenty of Provisions, and Frequency of People, make it as chearful, as the Magnificence of the Buildings makes it noble. When you come to the end of it, a Turn-

* A Vessel somewhat like the Cisterns at Side-Tables here. The *Caldano's* are sometimes of Copper, sometimes of Silver.

ing

ing on the Left-hand brings you to the Viceroy's Palace, which stands, in respect of the Street last mention'd, as the Banqueting-House does in respect of the *Strand* at *London*; and the Sea lies on the Left-hand, partly as the *Thames* does here. This Palace is the Architecture of the Cavalier *Fontana*, three Stories in Height, and of a great Length. By it stands a *Colossal* Statue of *Jupiter*, antique, but with modern Reparations; it was brought from an ancient Temple near *Cume*, which bears the Name of the *Tempio del Gigante* [the Temple of the Giant], from this gigantick Statue.

The publick Granaries are very large; and so they had need, if what I was told be true, That the Magistrates, Intendants of the Grain, are oblig'd to furnish to the Markers 60 thousand Bushels of Corn every Week. This is the way in most of the Cities of *Italy*; the Corn is all brought into the publick Granaries, and is thence issued out to the Markets; and of this his *Holiness* makes a pretty good hand at *Rome*, between the Advance of the Price above what it is taken in at, and the Smallness of the Measure.

Not far from the publick Granaries is the University, which they call the *Studii Nuovi*, a large and handsome Structure; but it remains, as it has done for a long time, unfinish'd.

The Churches and Convents of *Naples* are excessively rich, and indeed very fine. The Profusion of Marble we see in them is scarcely to be imagin'd; but the Disposition of it in the Incrustations is not so well judg'd, as it is in the Churches of *Rome*: Their putting such Variety of gay Colours together, and in so many Figures, made the Finery appear to me as bordering a little upon the tawdry. The *Dome* is exceedingly rich in all sorts of Ornaments of Sculpture, Painting, and Gilding, as well as Marble. Among the Statues there is one in Copper of *S. Gennaro* [or *Januarius*], the principal Patron or Protector of their City: whose Body is buried in a beautiful Chapel under the Choir: The Floor of this Chapel is finely inlaid, the Roof and all is of Marble, *Basso Relievo's*, &c. with Statues of Saints in the Wall in Niches. Near the great Altar above, are two fine Pillars of Jasper, their Pedestals of *Verd antique*, [a curious green Marble]. Behind the great Altar is a Statue of fine Marble, of Cardinal *Caraffa*, once Archbishop, kneeling;

ing; 'twas he that built the Chapel under the Choir. But the finest part of all this noble Church is the Chapel dedicated to S. *Gennaro*, where are kept, with the highest Veneration, the Head and Blood of that Saint, with which they shew, two days in the year, their famous Miracle of liquifying the congealed Blood at the Approach of the Head. This Chapel, (which they call *il Tesoro, the Treasure*, from the precious Relicks that are in it) has a Marble *Facade* towards the Church, of a good Taste of Architecture; in the middle is a most curious Brass Gate of pierc'd Work, which they say cost 36 thousand Crowns. The Marble Pavement and Incrustations of this Chapel are most rich, the Pillars, &c. of the *Corinthian* Order. There are 19 Copper Statues in Niches, of so many former Patrons of their City, which they say cost 4 thousand Crowns a-piece. But what gave me the greatest Pleasure was the *Capola*, painted most admirably by the Cavalier *Lanfranc*, and the Corners under it by *Dominichino*.

The Church of S. *Paolo Maggiore* stands where was once a Temple of *Castor* and *Pollux*; part of which still remains, and serves as a *Portico* to the present Church. The Pillars are very noble and magnificent, of the *Corinthian* Order, fluted: Besides those which are now standing, there are huge Pieces of other broken ones on the Ground. At the Entrance into the present Church are two Distichs, one on each side the Door *.

Audit vel surdus Pollux cum Castore Petrum

Nec mora: præcipiti marmore uterque ruit.

Tyndarides vox missa ferit, Palma integra Petri est

Dividit at Tecum, Paule, Trophæa libens †.

The Cieling of this Church is finely painted by the Cavalier *Massimis*, and in the Sacristy are two fine Performances in *Fresco* of F. *Solimea*, commonly call'd *Solymini*, done in the year 1689. He was, when we were there [1721], esteem'd the compleatest Master in *Italy*. One of these represents the Story of *Simon Magnus*; the other, the Conversion of St *Paul*. We went to pay a Visit to this excellent Master, and found him very civil and obliging; notwithstanding some Reports we had heard of him to the contrary: He dresses as an Ecclesiastick, which is very

* They mean no more than, "that at the Preaching of Peter, the Marble Statues of Castor and Pollux tumbled down; and altho' this intire Conquest was Peter's, yet he allow'd Paul to share in it.
† It shou'd seem a little odd then, that the Church shou'd go (as it does) by S. Paul's Name only.

frequent there with those that are not in Orders. Besides other smaller Pieces of his Work, he shew'd us a large one he was doing for Prince *Eugene*, the Story of *Cephalus* and *Aurora*, extremely beautiful. As I remember, 'tis that part of the Story where *Aurora* is taking up *Cephalus* into Heaven, which she is said to have done, when all other Means, she had us'd to induce him to a Breach of his conjugal Vow to *Procris*, had prov'd ineffectual. In one Church of the *Theatins* we saw a large and fine Piece in *Fresco*, done by his Master *Luca Giordano*, Anno 1684, Christ driving out the Money-Changers. In the same Church is a fine Piece of *Pietro da Cortona*, the Death of a Saint, with Angels above; and another of *S. Francis* by *Guido*, for which, they say, they gave 400 Pistols. These poor Fathers! who have no Possessions, subsist all upon Charity, and yet must ask none, to buy Pictures at such a Rate! The other Ornaments in their Church bespeak their Poverty just as much as this of Painting does. In another Church belonging to the same Order ['tis that of *S. Apostoli*,] is a fine Piece in *Fresco* by *Lanfranc*, the Pool of *Bethesda*, and the Cieling all painted by the same Master: The other Paintings in this Church by *Guido*, *Solymini*, &c. the Architecture of the Church it self, the Mosaic, Sculpture, and other Ornaments, intitle it to a Place among the first in *Naples*.

The Sacristy of *S. Domenico Maggiore* is painted by *Solimea*: We saw the Design of it in the Prior's Apartment at the *Carthusians* Convent of *S. Martino*: In a Gallery above, which goes round the Sacristy, are deposited, in Chests, the Bodies of the Kings of *Naples*, and others of the Royal Families. And in the same place they shew the Body of a Secretary, who had been strangled wrongfully; they have given him burial here, as endeavouring by this honourable Lodgment of his Bones, to make some Amends for his injurious Death. This Convent is very rich in Plate for sacred Uses: They shew'd us in the Repository a large Crucifix of Silver, Statues of Saints, as big as the Life, and Candlesticks of 7 or 8 Foot high, all of the same Metal. But what is more precious to them than Silver, is a Manuscript of *S. Tho. Aquinas*, which they keep with great Veneration. In one of the Chapels in the Church they shew the Crucifix, which spoke to *S. Thomas*, *Bene scripsisti de me,*

me, Thoma ; "Thou hast written well concerning me, *Thomas* : " and in the Convent they shew his Cell, which is held as sacred. The Church it self is very large, and extremely rich in all sorts of Ornaments. Among the Pictures they have a *Madonna of Raphael*.

The Church of *S. Sanseverino* is finely adorn'd, the Cieling painted by *Berisario*. The Marble Pavement has a troublesome sort of Finery, Coats of Arms in *Basso Relievo*, rising above it, and some of them to a considerable Height : An even Floor, however curious, might have been unobserved, but in regard to your own Safety, you are obliged to take notice of the Ornaments of this. In one of the Chapels is a beautiful Monument of three Youths, of the *Sanseverini* Family, who were all poisoned at the same time by their Uncle, in order to get their Estate : there are Statues of them with Inscriptions, declaring the manner of their Death. There is a Cloyster, painted in *Fresco* by *Zingaro*, the Subject is the Story of *S. Benedict's* Miracles.

In the Church of *Mount Olivet* is a Chapel, in the middle of which there is a fine Representation in *Terra Cotta*, [Clay burnt] of a dead *Christ*, with several Figures about him, the *Maries*, and some of the Disciples, which are all Ritratts of real Persons as big as the Life ; *Alphonso II.* King of *Naples*, and his Son are two of them : *Sannazarius*, and his Friend *Pontanus*, are a *Joseph* and a *Nicodemus*. Tho' the Representation of this Subject be in a manner quite uncommon, yet it is so natural, the Figures being plac'd, not in the usual way of Statues, on Pedestals, but upon the Floor, in such a Place and Disposition, as you might expect real Persons to be, that one would at first sight even take them to be such. They are the Work of *Modavino* of *Modena*. There is in this Church, besides several other good Pictures, a *S. Christopher* finely painted by *Solymini*. And in the Refectory, the Gathering of *Manna* ; and *Mary Magdalene* washing our *Saviour's* Feet, of the School of *Raphael*.

The Church of *S. Catherina à Formello* has the Cieling finely painted by *Louigi Gaigi* : and the *Cupola* by *Paolo de Mattheis*, a good Master of this time, but the vainest I think that ever I saw. The Specuary, where they keep their Drugs and Medicines for the Use of the Convent, is well worth seeing : They have a fine Collection of natural Curiosities ; among the rest, they

they shew what they call *Mandrakes*, representing both Sexes. They shew likewise the Head of the famous *Thomas Aniello*, commonly called *Massanello*, in Plaister.

The Church, Hospital, and Monastery of the *Annunciata*, are vastly rich in Possessions, some of which are in *Terma firma*, others in *Gabelles* [or Impositions] on several Commodities, brought into *Naples*; which amount to a very large annual Revenue.

Here they have what they call a *Pietà* for the Reception of Infants, Bastards or others, of which they take in great Numbers, sometimes twenty in one Night. 'Tis said that there are belonging to this Hospital 2500 Nurses (an incredible Number) to take care of such as are brought in. When they are grown up, such of the Girls as choose a monastick Life, become Nuns: Those that would rather have Husbands, have a Portion given them, some 100, some 200 Ducats, to marry them, and at some times they are set out to be view'd; we once saw them standing for that purpose, putting up their *ευχαι γαμήλιοι*, their Ejaculations for good Luck in a Husband. They have a further Conveniency here, a Provision for such as have been married hence, and are become Widows, or whose Husbands have over-run them, or such as by Misfortunes are reduc'd to Poverty; if they return hither, they are receiv'd and taken care of, with an Allowance of all necessary Provisions, notwithstanding the Portion they had before receiv'd. The Boys, as they grow up, are some of them put out to Trades; those that shew a Genius for Learning, are bred up to the Church.

I was told a pleasant Story at *Rome* upon the Occasion of a Marriage out of one of these Places, and by a Parry concern'd, at least as he pretended. The Gentleman had had a Man-Servant, who had quitted his Service, and gone into the Country: After some time spent there, he bethought himself of Marriage; and came to *Rome* on a Day when the Damsels were set forth of view in one of the Hospitals; I think 'twas that of *S. Spirito*. The Man comes to his old Master, and tells him he had a mind of a Wife, and was come to look out for one among the Girls in that Hospital; and having a great Opinion of his Master's Judgment, desir'd he would go along with him, and assist him in the Choice of one: The Master would have excus'd himself,

— that none could choose so well for another as any Man might do for himself; — every one to his own *Good*. The Servant still importun'd and the Master at last consents. Away they went to the Hospital; and the Master was not long e'er he pitch'd upon one, and propos'd her to *John's* Approbation. — If you like her, Sir, I shall; — so the Matter was soon struck up; for those Lasses don't stand much upon Courtship. As soon as the Knot was tied, the Master thought his Affair was over, wish'd 'em Joy, and was for taking his Leave. But *John* had another Favour to ask; which was, that his Master would be so good as to take the Bride home with him for a Day or two; for that he must now go about, to look for some Goods to set up House withal; and he had no Place to bring his *Spouse* to in the mean time. — Why, *John*, says the Master, I would do you all the Kindness I can; and your Spouse shall be welcome: But, what must we do a-nights? for I have got but one Bed. — *John* submitted that Matter to his Wisdom, and did not doubt but he would some way or other contrive it very well. — And so (said the Author of my Story) we did. In a Day or two *John* had made all his Purchases; came and fetch'd away his Spouse, and thank'd his Master for the good Offices he had done him.

The Reader will pardon this Digression. Of all the Monasteries in *Naples*, the most delicious, and I think the most magnificent, is that of the *Carthusians di S. Martino*: It stands just under the very high Castle of *S. Elmo* or *Eramo*, and is itself situated on so extraordinary an Eminence, that from hence you see almost the very Ground-plot of the whole City of *Naples* lying under you, the delicious Bay below that, and part of the lovely Territory that encompasses both, which on one side is terminated with a distinct View of Mount *Vesuvius*. Here you have a full Prospect of the Sea and its Isles, particularly that of *Caprea*, the famous Scene of *Tiberius's* extravagant Pleasures. The Prior's Apartments would be fit for a Prince; 'twas from an open Gallery in them we had a great part of the whole noble Prospect just mention'd. In one of the Rooms, among other fine Pictures, they shew a *Crucifixion* (about two foot long) which they say is of *Mich. Angelo*; and to this they tack the old Story of his having stabb'd the Fellow that was his Model, in order more justly to express the Agonies of a dying Man. But

sure *Mich. Angelo* would have attempted other Ideas, in the Representation he intended, than what would arise from the last Looks of a poor Fellow so gull'd out of his Life; one would hardly suppose such a one to have gone out of the World praying for his Murderer. We saw another at *Rome*, in Prince *Borghese's* Palace, and a third (I think) at *Florence*, to which they affix the same Story. The great Quadrangle [which seems a just Square, and the Sides thereof full as long as the longest of that at *Trinity College* in *Cambridge*] is encompass'd with a Cloyster, whose Pavement is of Marble finely inlaid with various Colours; and the whole Cloyster adorn'd with a great deal of very good Sculpture: the Galleries above it, which go all along the four Sides, are supported each by sixty white Marble Pillars of *Carrara*, every one an intire piece, and the Entablature above them is of the same Material. In one corner of the Quadrangle is a Burying-place encompass'd with a handsome Balustrade of white Marble, with Death's Heads (as we call 'em) of the same, excellently well cut. The Monks of this Order are in the Nature of Hermits, each having his particular Cell, consisting of two or three little Chambers, (one of which is a Study) and a pretty Garden. They live altogether upon Fish and Vegetables, and some have in their Gardens little Reservoirs to keep the Fish in. They eat separately in their several Cells four Days in the Week, and the other three Days, at a common table, in the Refectory; and like others of the Hermit-kind, they are not to speak when they are together. These Cells of theirs are rang'd along the Outside of the Cloyster.

They have large and fine Apartments for the Reception of Strangers of their Order, where they are handsomly entertain'd for three Days. Their Church is not so remarkable for its Largeness, as for the exquisite Beauty of its Ornaments; but, the Sacristy, the Treasuries, and other Apartments belonging to the Church, do all together take up a considerable Extent of Ground. The Richness of the Materials, and exquisite Workmanship in this Church, is really astonishing; and if there be any thing to be objected, 'tis the too great Variety of Marbles, and other rich Stones, which are inlaid all along the Walls and Pillars, from the beautiful Pavement, which is of the same Materials, quite up to the Cieling. This is divided, by *Stucco-work* gilt, into

into Compartiments, which are admirably painted by the Cavalier *Lanfranc*: Other Pieces perform'd by that Master, by *Guido Reni*, *Cavalieri Arpinas* and *Massimo*, *Spagnolet* and others, however fine, are too numerous to be particulariz'd. I shall only mention one, as being the last publick Work of *Carlo Maratti*, ('tis the *Baptism of Christ*) done in the Year 1710, which is finely imagin'd; but the languid Execution does manifestly shew the Decay of a great Master. The Sacristy and the Treasuries are no less adorn'd, than the Church, with excellent Paintings, curious Pavements, and Cases or Repositories, adorn'd with the richest Inlaid Work of various beautiful Woods. The Cieling of one of these Treasuries is painted by *Luca Giordano*: and at the upper End is a *Pietà* [or a *dead Christ*, with the *Virgin Mary* in a mournful Posture over him] of *Spagnolet*, much the finest thing I have seen of that Master; and the Expression indeed is admirable. Among the various Curiosities here, they shew some Pots of Flowers in Silver, of admirable Workmanship, which are wrought with that Delicacy, that with the least Motion they play to and fro, as if fann'd with the Wind. They have Relicks of Saints in great abundance; bits of Bones piled up in a most exact manner, within Glass-Cases, and the Name of the Saint inscrib'd on each Glass. He seem'd a good honest sort of a Priest that shew'd 'em us, so we ventur'd to ask him, what authentick Proof they had of the Reality of those Reliques, which we saw in such Numbers, and of the Names so regularly affix'd to each. He confess'd fairly with a Smile, that these Bones were indeed taken out of the neighbouring *Catacombs* (a sufficient Magazine to furnish Reliques to a thousand Churches) were sent up to his Holiness, and so baptis'd by him.

Our short Stay at *Naples*, by reason of our Intention to return to *Rome* against the *Holy Week*, would not allow our spending much time among the Palaces. We went to see one of them, as a Specimen, 'twas that of the Marquis *Jansano*, who being a rich Citizen, had purchas'd a Principality*, and in right of that, * *Princes are very frequent in Naples and Sicily.* had State-Canopies erected in his principal Apartments. His chief Apartment was painted by *Giacomo del Po*, but unhappily confronted by some Pieces of *Solymini* in some of the Rooms. When we went to see this Artist [*Giacomo*] at his House, instead of shewing us his Pictures, he first saluted us with the Sight of some Letters Prince *Eugene* had wrote to him.

We went also into the Court of the Palace of *Dom Diomede de Caraffa*, and no further. We there saw several ancient Inscriptions and Sculptures; and, among the rest of the Curiosities, the Head and Neck of a large Brazen Horse, anciently plac'd in another part of the Town, and indeed intended to represent the City of *Naples*, which bears a Horse for its Arms. But some ridiculous People had got it into their Heads, that this Horse was made by *Virgil*, thro' his Skill in Magick, and that some secret Virtue pass'd from it, prevalent against Diseases in Horses; for which Reason they us'd to bring their Horses in circular Procession about it, to be cur'd by it. To put an end to this strange sort of Superstition, the Brazen Horse was broke to pieces, the Body of it made a Bell for the great Church, and the remaining Head and Neck were brought to the Place where we now see them.

The Library of *Valetta* was too celebrated a thing, to leave *Naples* without seeing, tho' we could only see it, which is indeed the most that a Traveller can ordinarily be suppos'd to do, who has so many various Objects to employ his Observations, and so little time to bestow upon them. The real benefit of such valuable Collections is only to be reap'd by those who do reside in the Neighbourhood of them. But, that we might not only see Covers, they reach'd us down two or three to look into; an *Apollonius Rhodius*, in Capitals, with Accents, printed in 1496; an ancient MS. of *Pliny's* Epistles; and another of *Tully's* Oration; *Erasmi Adagia*, printed by *Probenius*, with *Erasmi's* Emendations, in MS. This Library is said to consist of more than 18000 Volumes; all valuable well-chosen Books. It is adorn'd with some good Paintings: There is a Ritratt of their famous *Massanello*, and an admirable one of *Cesar Borgia*, (*Machiavel's* favourite Politician) by *Titian*.

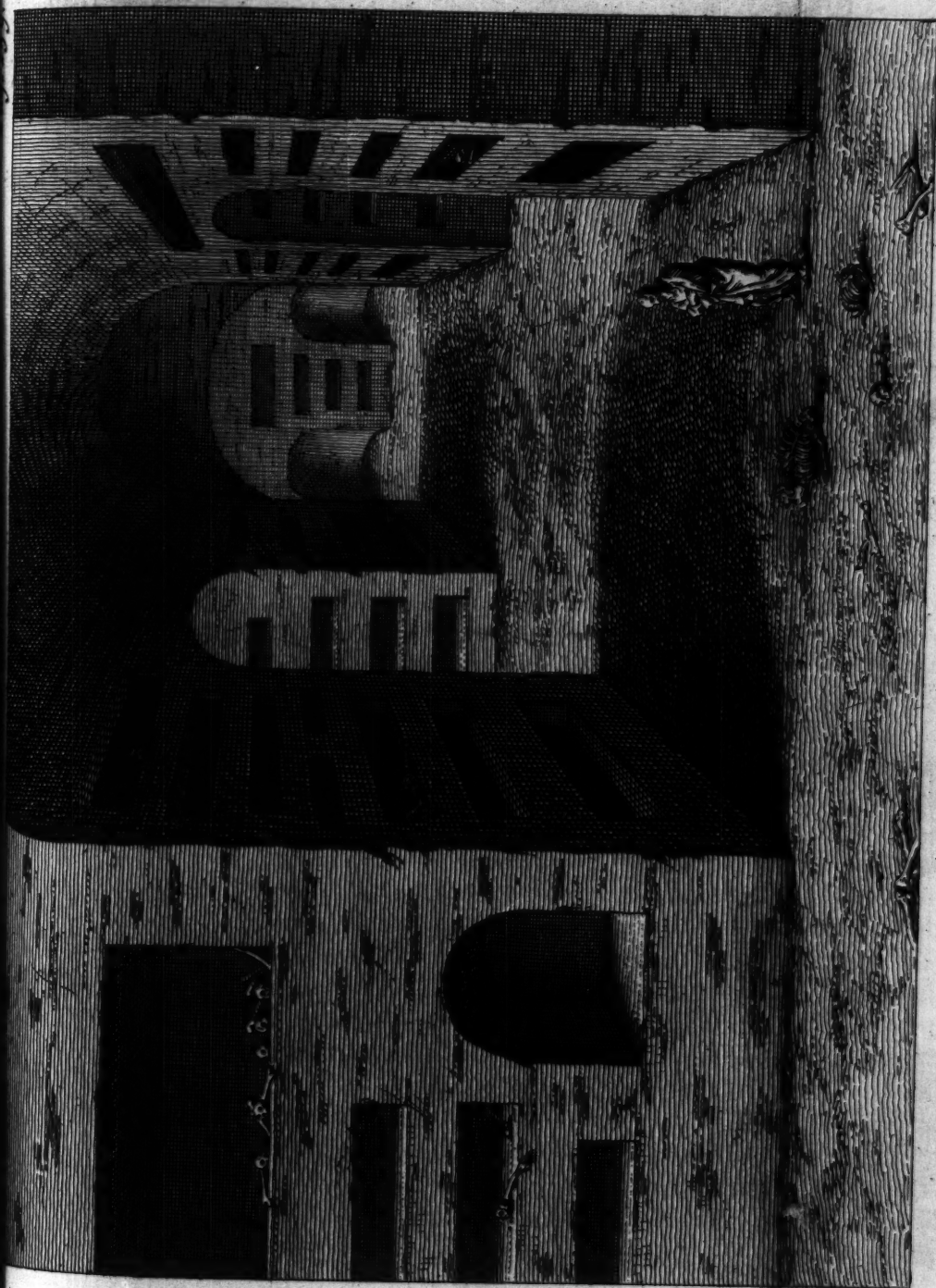
They have in the publick parts of the City certain Buildings, square Porticoes, open on three sides, which they call *Seggi*, [Seats or Sitting-places.] At the upper end, (where there is a sort of Tribunal,) and on the Cieling, they are finely adorn'd with Paintings. Of these there are six in all, five belonging to the Nobility, and one to the People. Such as are *Nobili de' Seggi*, [Nobles of the *Seggio*] are denominated in Discourse as of such or such a *Seggio*. Here they deliberate concerning the Affairs of each District of the City, to which such a *Seggio* belongs; and out of the Body of each *Seggio*, they choose one, whom they call



View in the Catacombs of Naples.

J. Wandersmith Sculp.





J. VanderGucht Sculp.



call their *Eletto* [or Chosen.] The *Eletti* of the several *Seggi* meet in another Place appointed for that purpose; where from time to time they settle the Price of Corn, and make Regulations as to the importing and vending of it: They take care of the general Matter of Victual, that the Sellers commit no Fraud: They see that the Streets, the Aqueducts and Fountains, are kept in good repair, with such other things as occur for the Well-being or Ornament of the City. Many of the Persons in Office, and some others, affect still to go in the *Spanish* Dress.

We went a little out of Town to see the *Catacombs*, which are indeed an extraordinary Sight. They are ancient Burying-places, cut out of the Rock, in three Stories; we were only in two of them; they shew'd us the Place where the Entrance was into the third, but it is now block'd up by the Fall of the Rock and Rubbish. Each Story that we saw begins with one long and large Gallery, which, after some time, branches itself out into others, right and left; and these still into others, some bigger, and some less, which run in some measure parallel to the first; not that much Uniformity seems to have been studied in the making 'em.

Our Guide told us these Galleries run to an Extent of ten Miles under Ground; we were not like to disprove him. He shew'd us a Passage to a further part, which had been made up, by reason that Robbers had us'd to harbour there, and set upon People that came to see these solitary Abodes; and that way he told us was the furthest Extent of them. On each side of the several Galleries, are Rows of horizontal Niches all along, five or six, or sometimes more in height, one over another, cut into the Rock; so that where they are open, the Ribs of Stone left between them look like so many thick Shelves, the Niches being the hollow Spaces between the Shelves, of a proper Length to receive the dead Bodies, and into which they were put sideways, and so lay flat upon the Shelf, in full view, till the Nich was closed up; which was done by a Stone of about two or three Inches thick, fitted to the Length and Height of the Nich, which had a Rabat cut round all the Edges, on purpose to receive the Stone, just so far as that it might range with the Face of the Rock, and to give better hold to the Cement, which was necessary to fasten it in the Place. Pieces of these Closures, or Stones closing up these Niches, are in many Places still remaining; and the

the Rabats are very visible where the Closure is gone. I am the more particular in this, because an eminent Writer, not happening to observe the Manner of closing up these Niches, and indeed declaring that there was no Closure to them, argues from thence the loathsome Condition the Place must have been in, while so many Corps were rotting there, and the Niches all open: And loathsome indeed it must have been, to such a degree, that the Stench must have been insupportable, and the very going in impracticable, had that been the Case; but they were all doubtless well closed, and cemented at the Edges, as the remaining Pieces of the Closures now are, and as we see at this Day many whole ones in the *Catacombs* at *Rome*; and perhaps all this Care might be little enough. In one part they shew'd us a large Funnel in the Roof, about eight or nine Foot Diameter, as I remember, which, tho' now quite closed up at the Top, was formerly in all probability a Well from the Surface of the Ground, down into this Vault, by which it had Communication with the open Air, to let out some of the ungrateful Smell, (which possibly might still affect the Place, notwithstanding the closing up of the Niches,) or perhaps the Damps and stagnated Air, when these Recesses were remote from the Entrance. And if the *Catacombs* were any thing near the Extent they speak of, there must have been more of these Draughts, tho' we did not see them.

The Ranging of the Niches is not very regular, nor are they of equal Size, seeming design'd to suit the Size of the Corps that was to be laid in each, without much regard to Uniformity.

Besides the lesser Galleries, which branch out from the larger, there are some Inlets in the manner of Chapels; these have generally the like Niches cut in the Walls or Sides, for Repositories of the dead Bodies, as the Galleries have: but in some of the Chapels, Repositories are cut with more Trouble and Expence, that the Bodies may be laid in them as in a Stone-Chest, and the Closure to be by a Grave-Stone laid over it; the Top of these is about three foot above the Floor, and the Bottom about the Level of the Floor, and so the Rock over them is cut quite away to a considerable Height, sometimes with an Arch at the Top, so as to make a sort of Alcove, sometimes to the Top of the Vault, without leaving any of the Shelves I before mention'd:



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CALPURNIA SEMPRONII PROPTER DILECTISSIMUM MARITUM IPSA SIBI IACI VOLUIT SEPULCRUM

tion'd: So that the Bodies which lie in these have no other Body directly over them; but then in the Wall beyond such Tombs or Chests, from the Level of the Stone that covers them, up to the Top, are often cut Niches in the Rock, as in the other sides of the Chapels or Galleries. In some Places there are two of these Chests, one beyond the other. The Chapels probably were appropriated to particular Families: That one of them was so, is, I think, pretty evident from the Remains of a *Mosaic* Inscription which I shall give by and by. If that be so, it seems to me most likely, that those of the later sort belonged to more eminent Families; and that in the Chests, or Places which were to be closed at the Top, the Master or Head, and perhaps Mistress of the Family might be laid; and in the Niches in the Wall beyond, the Children or Branches of it. I have here presented two Views within the *Catacombs*, which I designed my self upon the Spot. The Smell is so much gone, only a parcel of dry Bones now remaining, (tho' of these indeed a vast Number) that there is little more to be perceived, than what we meet with in other subterraneous Places. In the *Mosaics* that we saw, the Figures were generally so destroyed, we could make nothing of them; but we made shift to read the remaining part of one Inscription (the other part of it is defaced) which plainly denoted a particular Property in that Chapel. The Inscription is upon the Arch of a Circle; the Compass which the whole took up, seem'd near the Quantity of a Semicircle; a small part only now remains legible: We read ---- MARI-TUM IPSA SIBI IA -----; but part of the first M was wanting. Those who are better vers'd in these Matters, may possibly make out the [IA] to Satisfaction. I shall only offer my Guess what that was, and the rest might be; taking any Names that will fit the Space: as, *Calpurnia Sempronii* (for example) *propter dilectissimum maritum ipsa sibi jaci voluit Sepulchrum.* If *jacere* be not the most usual word upon such Occasions, the whole work is *Gothick*, and 'tis only allowing the Inscription to be so too.

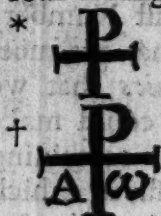
There are frequent Paintings in several Parts of the *Catacombs*, but done in a very bad Age, in a sort of *Guazzo* [Water-Colour] upon Plaster. Some represent Saints, others the Persons buried there, as appears plainly by one Inscription, HIC REQUIESCIT PROCULUS. We observ'd in one of the

* The Greek Manner is with the Thumb and third Finger depress'd, the rest up. The Latin Manner is with the Thumb, the third and fourth Finger depress'd, and the first and middle Finger up.

† This Manner of Writing is very frequent in old Mosaics, done in the Gothic Times at Rome, and elsewhere.

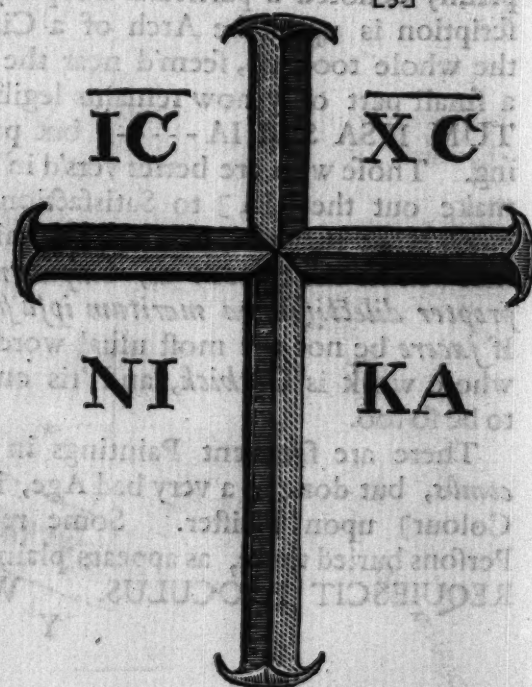
By-parts two Figures: over one was written PAULUS, over the other LAUR ---- both in a Posture of Blessing, one doing it in the Greek Manner, the other in the Latin*. He on whom LAUR ---- was inscrib'd, had a Garland in one Hand. In one Place was the Figure of a Bishop, and S. IOAN. written on the Side of it; the Letters written under one another with a Line struck † horizontally thro' the S, much after the Manner express'd below. [1] In another was JANUARIUS, writ the same Way; and the Letters SCS over it, which have odd Marks above and below them, and a Cross over all, as in the second Scheme below [2]: The SCS most probably stands for SANCTVS. Not that their Great S. JANUARIUS is pretended to have been buried here; but the Dormitory could not have been safe without some Memorial in it of their *Protettore* [Protector.] In another Place were represented the four Evangelists, in the same elegant Taste of Painting.

* In many Places we met with the old Cypher for Χριστός*, and sometimes with the Addition of A and Ω describ'd thus†. I shall mention only one more; it is a Cross painted on a Wall with such Letters about it as are here below express'd. [3]



[1] S
I
O
A
N

[2] S
C
S



And this is the true Writing of all those Letters; of which I took particular Notice; because that for the C [the old Σ] in XC a Great Man happening to read O, explains That to have been once a Θ, and the little Line in the Bosom of it to have been worn out: and upon that Supposition takes the whole Inscription to have imported 'Ιησὺς Χριστὸς ΘΕΟ'Σ ΝΙΚᾶ, "Jesus Christ GOD overcometh." It is easiest to suppose it always to have been as it appears now, without any thing intended for Θεός; and then both the Contractions will be alike in those two first Words; the Line at top seeming as it were to tack together the initial and final Letters of the Words intended in each.

The *Mosaic* in these Catacombs, which has been so much destroyed, must have been very much older than the Paintings, or have been done in an Age when the Art of making the Cement for it was not well understood. This vast subterraneous Work seems likely to have been carried on in several successive Ages, proceeding still further into the Rock, as the Number of the Dead increas'd. It is indeed a very extraordinary Scene of Mortality, and has somewhat very solemn in its Appearance; and one cannot but be greatly affected at the Sight of such a gloomy Region of so vast an Extent, a perfect City under Ground, with its Streets, and Windings and Turnings, every way, on all hands, inhabited wholly by Carcasses.

My Reader will be glad by this time to get out of these solitary Mansions; and where can we go for fresher Air than among the bonny Hermits of *Camaldoli*, whose Region is as exalted, as that we have left was low?

The Situation of this Hermitage, and the Way to it, is the most romantick that can be; 'tis about four Miles from *Naples*, on a very high Hill, a perfect Labyrinth of a Road leads to it, all among Woods of Chestnuts. When we had gain'd the Top of the Hill, the first thing we saw, a little short of the Convent, was an Inscription which forbids any Woman to pass further than that Place, under pain of Excommunication. But, *Quere*, Whether there were another such at their Back-door? The true Name of their Order is *Eremitæ Sanctæ Mariæ Scale Cæli*, or, *de Scalâ Cæli*: But they are commonly called Hermits of *Camaldoli*, from a Place of that Name in *Tuscany*, where the chief Convent of the Order, and the first that was of it, now is. This

Order was founded by *Romoaldo*. There are Convents of them in other Places, one at *Vienna*, two in *Hungary*, six in *Poland*, and twenty in *Italy*. The Friars or Hermits are all Gentlemen, and in a frank Gentleman-like manner they receiv'd us: They take it in their turns to be Porters, and immediately after the first Salutation, when Strangers come thither, is over, they go quick away and fetch the Prior, for they are not to speak afterwards at, all except in his presence. The Prior desir'd, that, if our time would allow it, we would stay and take such a Dinner as they could provide us; if not, that we would accept of such a Refreshment as would be no hindrance to us: We chose the later; so they treated us with Anchovies, and excellent Pickles of several sorts: Among the rest was the *Caper Fruit*, in shape and Size not much unlike our little pickled Cucumbers, but sharper pointed at one end, delicately crisp and fine. They brought us Wine with a liberal Hand, in a great Pitcher, and earthen Porringers to drink it out of, which they fill'd up to the Brim; and when they saw us a little startled at so unusual a Sight, especially at that time of day, they bid us *Fear it not, for their Wine had that singular Property, that it would never offend either the Head or Stomach*. So singular a Character was not too far to be relied on; but indeed the Wine was excellent, and of their own Growth; *Vino di Chiaia*, was what they called it. They have each a separate Cell, with a little Garden, as the *Carthusians*. Their Cells are rang'd in rows, pointing upon the Church, on each side of it, and not forming a Quadrangle as those of the *Carthusians* do. Their Church is not large, but very pretty; and as you stand in it, the Prospect of their Cells through each of the opposite Doors is very pleasant. But the noblest of Prospects is from a Station at the further Corner of a common Garden, which they have, besides their little particular ones. Here you see the City of *Naples* on one hand, with the high Convent of the *Carthusians*, and the higher Castle of *S. Elmo* all lying under you. On the other hand, *Pazzuoli*; the whole Sea-coast round, to *Baie*; the Promontory of *Misenum*, and the adjacent Islands: a delightful Variety of Sea and Land, Hills and Valleys, antique Ruins, fruitful Vineyards, and pleasant Pastures, all at one uninterrupted View. No wonder if in such a Situation as this, these Fathers breathe fresh Air;

Air; which added to their abstemious Diet, and daily Exercise, makes them live to a great Age, 80, 90, some 100 Years. Bread and Water is their only Sustenance three Days in the Week; and at other times they never eat Flesh-meat, except (I think) in case of Sicknes; [the *Carthusians* not even then.] The several Portions of their Time are appropriated to several purposes: Seven times a-day, *i. e.* the natural Day, they are in Church, for most of these strict Orders rise at Mid-night to repair to their Devotions. They dig one hour in the Garden, at the Toll of a Bell. They do all their Offices of Life themselves; wash their Clothes, which are a sort of white Flannel; dress their Meat, and make their own Bread. When they are met upon these, or such like Occasions, they have one to read to them, to entertain their Thoughts, and furnish matter of Meditation, because they are not to speak to one another. There is a Convention once every two Years at *Camaldoli* of the Priors of the several Convents of this Order, where Exchanges are made of them from one Convent to another, and other Matters settled among them. They have a Soldier, belonging to the Garrison of *Castello Nuovo* in *Naples*, to take care of their Woods and Vineyards, and to see that no Trespass be done in them.

VESUVIUS.

WE took the Opportunity, when we were at *Naples*, of going to see Mount *Vesuvius*, which lies South-East from thence, at the distance only of four Miles, if we reckon but to the beginning of the Ascent, and four more they call it up to the Top. Just at the beginning of the Ascent stands a Monument, with an Inscription which is here inserted, giving an Account of the terrible Manner of its Eruptions; it seems to have been erected by one who had been heartily frighten'd, and had perhaps narrowly escaped one of them; most probably the same which happen'd the Year this Inscription bears date, 1631; and a very terrible one that was. There have been several others since, as well as before, of which there are large Accounts publish'd.

VESUVIUS.

POSTERI POSTERI
 VESTRA RES AGITVR
 DIES FACEM PRÆFERT DIEI NVDIVS PERENDINO
 ADVORTITE
 VICIES AB SATV SOLIS NI FABVLATVR HISTORIA

ARSIT VESÆVVS
 IMMANI SEMPER CLADE HÆSITANTIVM
 NE POSTHAC INCERTOS OCCVPET MONEO
 VTERVM GERIT MONS HIC
 BITVMINE ALVMINE FERRO SVLPHVRE AVRO ARGENTO
 NITRO AQVAVM FONTIBVS GRAVEM
 SERIUS OCYVS IGNE SCET PELAGOQVE INFLVENTE PARIET
 SED ANTE PARTVRIT

CONCVTITVR CONCVTITQVE SOLVM
 FVMIGAT CORVSCAT FLAMMIGERAT
 QVATIT AEREM
 HORRENDVM IMMVGIT BOAT TONAT ARCET FINIBVS ACCOLAS
 EMICA DVM LICET

IAM IAM ENITITUR ERUMPIT MIXTVM IGNE LACVM EVOMIT
 PRÆCIPITI RVIT ILLE LAPSV SERAMQVE FVGAM PRÆVERTIT
 SI CORRIPIT ACTVM EST PERIISTI
 ANN. SAL. CIOICXXXI. XVI KAL. IAN.

PHILIPPO IV REGE

EMANVELE FONSECA ET ZVNICA COMITE MONTIS REGII

PRO REGE

[MITATIS

REPETITA SVPERIORVM TEMPORVM CALAMITATE SVBSIDIISQVE CALA-
 HVMANIVS QVO MVNIFICENTIVS

FORMIDATVS SERVAVIT SPRETVS OPPRESSIT INCAVTOS ET AVIDOS

QVIBVS LAR ET SVPPELLEXX VITA POTIOR

TVM TV SI SAPI S AVDI CLAMANTEM LAPIDEM

SPERNE LAREM SPERNE SARCINVLAS MORA NVLLA FVGE

ANTONIO SVARES MESSIA MARCHIONE VICI

PRÆFECTO VIARVM.

Posterity.

Posterity, Posterity.

This is your own Concern.

One Day furnishes Light to another ; This Day to the following.

Attend!

Twenty times since the Sun was form'd, if Story fable not,
Has *Vesuvius* flam'd out,

Ever to the dreadful destruction of the tardy and irresolute :
Left hereafter it surprise the Uninform'd, I give this warning.

This Mountain has a Womb

Pregnant with Bitumen, Alom, Iron, Sulphur, Gold, Silver,
Nitre, and Springs of Waters :

Sooner or later it will take fire, and, the Sea breaking in, will be deliver'd,

But not without previous Throws.

It is convuls'd, and gives Convulsions to the Ground about it:

It smothers, it flashes, it darts out Flames;

It shocks the whole Atmosphere :

It roars horrible, it bellows, it thunders, it drives the Neighbourhood out of their
Hence, while thou may'st. [country.

Now, now it is in labour, it bursts out, it vomits forth a Lake of Fire:

The Stream rushes down precipitant, and leaves no time for flight.

If it catch thee, there's an end of thee, thou'rt lost.

In the Year of our Redemption ~~MDCCCLXXI~~ the 17th of December;

Philip IV being King.

And *Emanuel Fonseca* and *Zunica* Count of *Monte Regio*

Viceroy,

[This was set up]

Recounting the Calamity of former Times, and the proper Relief for the Calamity,

With equal Humanity and Munificence.

When dreaded, it has been escap'd; when flighted, it has overwhelm'd the unwary and [the covetous,

Whose Care of House and Goods has exceeded that of Life.

Thou therefore, if wise, Harken to the Stone that calls out to thee:

Mind not House, mind not Goods, make haste, be gone!

Antonio Suarez Messia, Marquis of *Vico*,

Præfect of the Ways.

The Inscription is on a fair large Marble ; and on the Top of
the Mountain stands the Figure of the Mountain cut in Stone.

It

It is pretty hard to decypher the whole Meaning of this Inscription: The *English* Reader may see my Guess, which I have been forced to help out with the Addition of some Words between Crotchets in one part. If any one dislike it, it is no more than I do my self; and I give him my free Consent to alter it as he pleases.

* In the English Edition.

Mr. *Misson* has publish'd this Inscription, but not given all of it: And some of the Words which he has given are not right; as [*partum*] instead of [*parturit*.] [*Emigra*] instead of [*Emica*] with other Mistakes, less material. His Year is wrong; 1632 * instead of 1631, and therein not agreeing with his own marginal Date. Some of the succeeding Lines which he has left out, he might have some Reason for omitting, as not finding them very intelligible: but I have inserted them, that the Inscription may be seen intire; and that somebody else may possibly hit off their true Meaning, which I am far from being confident that I have done.

As soon as we had pass'd this Monument, we began to ascend, which we did on Horseback for about two Miles. On the Skirts of the Mountain we found loose Stones of several sorts, some light, like Pumice, but did not seem of the same Consistence; others heavy and hard, like the Dross of the Iron and half vitrified Cinders that we see come out of the Forges: With these piled up as Walls, they fence their Vineyards; which, notwithstanding the terrible Havock made by the Eruptions, they still venture to plant about the Skirts of the Mountain: The exceeding Fruitfulness of the Place encouraging them to run some Risques; for, besides the Warmth of the Climate, and the natural Fertility of the Soil, the digestive subterraneous Heats doubtless contribute largely to accelerate and perfect the Maturity of the Fruits. In our Ascent we pass'd along the Sides of several Torrents of such Matter, as when the vast and horrid Cauldron boil'd over, came rushing down in a fiery Stream along its Sides. Matter, tho' then liquid, yet now hard enough, lies at the Bottom: But it is impossible for any one to think the whole was ever so, who observes the prodigious Roughness of the Surface: Perfect Rocks torn out of the Bowels of the Mountain, and hurried along by the burning Torrent, seem stuck as it were in a Mass of melted Metals, and vitrified Earth and Stones, and well

well cemented together in the lower parts, tho' rising in very unequal Heights at top.

Some part of these Currents put me in mind of the *Thames* after a great Frost, in those Places where vast Flakes of Ice had been flung up by the Tide, and were then frozen into irregular and rugged Heaps. A like Effect, but from how different a Cause! After we had rid about two Miles of Ascent, it then grew so steep that we were oblig'd to dismount; we stript into our Wastecoats, Boors on, by reason of the Sand and pulveriz'd Cinders; took a stout Stake in each hand, and so set out. We kept our Way upon the Current where that was practicable, for, tho' rough, 'twas firm Footing; when thro' the excessive Roughness and Vastness of the Stones, we could not scramble over them, but were oblig'd to take other Paths, we were almost up to the Knees in Ashes and Sand, and small Cinders (which came in even at our Boot-tops,) and these giving way, brought us back, so that we lost almost as much Ground as we gain'd: 'Twas paining work to wade along so steep an Ascent, with such footing. Our labouring in this Sand put us in mind of *Alexander's* March over the *Lybian* Desert, as describ'd by *Q. Curtius*. *Luctandum est non solum cum ardore & siccitate . . . sed etiam cum tenacissimo sabulo, quod præaltum & vestigio cedens, agere molimur pedes.* "You are to struggle not only with Heat and Drought, but also with the incumbering Sand, which is so deep, and so yielding at every Step, the Feet can hardly work their way through it." Where we could, we step'd from one Lump to another of the drossy Substance that lay scatter'd about. Sometimes we were forc'd to quit our Stakes for a while and climb, by the Help of our Hands, up the craggy Pieces of Rock that oppos'd our Passage. When we had at last gain'd the first Ascent, we found our selves on a sort of Plain; for such is now become That which was the Mouth of the former Eruptions, but has been fill'd up by the succeeding Eruptions from the now higher Parts. Upon our landing (for so I may call it in respect of the fluid Sand, &c. we had been wading in) we turn'd back to take a Survey of the Way we had come; and as we look'd upon the rough Currents we had pass'd along, their Surfaces, which seem'd so very irregular, when we were upon them, and like rude Heaps hurl'd together at random, at that distance

stance appear'd plainly to have form'd themselves into a perfect natural wavy Surface; which could only shew itself at such a distance as took off those Asperities, which distracted the Eye, and obstructed its appearing so at a nearer View, where the Eye cou'd not take it in all together. Had one, when standing upon them, view'd them thro' a diminishing Glass, he wou'd probably have seen the like Appearance.

Turning again towards the Plain we had just enter'd upon, we saw it full of Smoke and Vapour, which at first we took to be all Smoke; but what we apprehended wou'd have been our greatest Annoyance, prov'd somewhat of a Refreshment to us; for it having rain'd that Morning, the Heat of the Mountain rais'd the Wet again in a Steam or Vapour, which was not disagreeable, and which allay'd the Strength of the Sulphureous Streams, and real Smoke that was intermix'd with the Vapour; for, the Plain we were now on, had abundance of Cracks or Chinks, thro which a gross Smoke issued out; into some of these we put Bits of Wood, and looking at them as we came back, found them half burnt. The Ground sounded hollow

* Sub pedibus mugire solum. *Virg.*

under our * Feet, and the Heat of it was such, that we perceiv'd it to a considerable Degree through our Boot-Soles, tho' we were in so great a Heat our selves, after our fatiguing March, and it must be no small Heat that was then greater than our own.

Now the Thunders and the Roarings we had heard in our Ascent hither were redoubled; tho' we were not yet come within sight of the Mouth that gave them Vent; for we had still another Ascent to make, steeper than the first. This second Story (if I may so call it) has been rais'd, and is continually increasing from the fresh matter thrown out of the Bowels of the Mountain, since the old Mouth has been fill'd up. Thus is the Bulk of the Mountain continually enlarg'd on the Outside, and the Hollow of consequence widened within. When we had with much difficulty gain'd the Top of this second Mount, we found the whole Face of the Ground cover'd over with the drossy Substance above-mention'd, of various Consistences; and with Sulphur of a thousand Colours, from an almost red, thro' the several Degradations, to the palest yellow, and some of them extremely beautiful.

When we had travers'd some time, to and fro, among the Sulphur, Cinders,

Cinders, Dross, and Stones, we came within sight of the roaring Mouth; and our Curiosity led us indeed full as near it as was consistent with Discretion, considering the Temper 'twas then in.

Immediately before an Eruption, we heard a tumultuous Grumbling in the dreadful Cavern; then came out a thick black Smoke, which was immediately kindled into Globes of Fire, and this strait succeeded by a furious Flame, and Volleys of Stones, glowing hot, shot up into the Air: Some fell down again into the Mouth, others, striking against one another, diverg'd; and one of the smaller (about the bigness of a Man's Head) we found glowing at our Feet: we had not heard it fall, thro' the vastness of the other Noise; for, besides the Bellowings and Thunders immediate upon the Explosion, the Resistance of the Air to the Volleys of Stones, sounded as tho' a thousand Sky-Rockets had been let off at once.

The Thunders, the thick Smoke, and the Mountain burning, put me in mind of the Description given by *Moses* of the Delivery of the Law upon Mount *Sinai* *. What *Virgil* says of Mount *Etna*, does so exactly describe this, that nothing can be more close and lively.

Exod. xix.
18. xx. 18.
Deut. iv. 11.

Interdumque atram prorumpit ad aethera nubem,

Turbine fumantem piceo, & candente favilla:

Attollitque globos flammarum, & sidera lambit.

Interdum scopulos, avulsaque viscera Montis

Erigit eructans; liquefactaque saxa sub auras

Cum gemitu glomerat, fundoque exastuat imo.

Æn. 3.

By turns a pitchy Cloud she rolls on high,

By turns hot Embers from her Entrails fly,

And Flakes of mounting Flames, that lick the Sky.

Oft from her Bowels massy Rocks are thrown,

And shiver'd by the Force, come piece-meal down:

Oft liquid Lakes of burning Sulphur flow,

Fed from the fiery Springs that boil below.

DRYDEN.

When we had observ'd this extraordinary Sight a while, we thought it best for our Curiosity to give way to our Safety; for I think we might have been at least as secure in a besieg'd Citadel. *Pliny* had paid dear for his Curiosity at a much greater

distance. Therefore *Emica dum licet*, was good warning; but when we were determined to comply with it, we were put to a stand a while, by a thick Cloud of Smoke that came and intercepted our Sight of a Ridge of Rubbish we were to go along in our return: But a favourable Gust of Wind came in a little time, and clear'd the way for us. We were not long in laying hold of the Opportunity: We hobbled down the first descent as fast as we cou'd, and got to the Plain above-mention'd; where we examin'd the Bits of Wood we had put fresh into some Cracks and Chinks there, and found them half burnt. Now our Descent was as easy, as our Ascent was difficult, by another way our Guide led us to, a perfect Rivulet of Sand and Ashes, and pulveriz'd Cinders, that ran down along with us: All our Care now was to slacken our Motion as much as possible, for we were perfectly carried away with the Stream.

Varenius reckons up twenty of these *Voleano's* in several parts of the World, among which *Vesuvius* bears almost the chief Place. And by what I have heard, more is to be seen of this than of *Etna*, for the Ways up that are now become unpassable.

There was a very great Eruption of *Vesuvius* about three Years before we were there, at which time it threw out two of those fiery Torrents which ran down the Sides of the Mountain. An *English* Merchant* residing there, with his Friend, had a narrow Escape from being caught between them. It burnt all the while we were at *Naples*. All day-long we could see the Top of it involv'd in a Cloud of thick Smoke; and towards Evening the clear Flame shew'd itself.

The *Neapolitans* are easiest when they see the Mountain burning; for while it has that vent, they are not so apprehensive of those terrible Earthquakes which have frequently made such Havock among them. Their Deliverance from the Terrors of them, whenever they happen, and their not being consum'd by the Eruptions of the Mountain, which has sometimes fill'd the very Streets of *Naples* with Ashes, they all ascribe to their Protector *S. Januarius*. And upon such an Occasion in the Year 1797, they struck a Medal in gratitude to their Protector, *D. Janu. Liberatori Urbis, Fundatori Quietis*; [to *S. Januarius*, the Deliverer of our City, and the Founder of our

* Since Consul.

our Rest.] An Inscription borrow'd from the Arch of *Constantine* in *Rome*.

It is observ'd, that before any extraordinary Eruption, the Surface of the Sea is lower'd: and the monitory Inscription gives it as a precedent Sign of an Eruption of the Mount, that it bursts out upon the breaking in of the Sea; *Pelago influente pariet*:—If so, the same may be the Sign and the Cause of it too: for such a Quantity of Water, so impregnated with Salt, rushing into a Cavern fill'd with Fire, Sulphur, Nitre, bituminous Matter, and twenty heterogencous Substances, may be suppos'd to make a terrible rumbling. Such a War of contrary Elements pent up in the Bowels of the Earth, must have vent somewhere, and force their way out, where first they can find it. I shall take leave of this Mountain with *Martial's* agreeable Description of what it had been in his Time, and his Account of the Change it had suffer'd when he wrote.

Hic est pampineis viridis modo Vesuvius umbris,

Preferret hic madidas nobilis uva lacus.

Hec iuga quam Nyx colles plus Bacchus amavit,

Hoc nuper Satyri monte dedere choros.

Hec Veneris fides, Lacedaemone gratior illi,

Hic locus Herculeo nimis charus erat.

Cuncta jacent flammis, et tristi mersa favilla;

Nec Superi vellent hoc liquisse sibi. L. 4. Ep. 44.

This *Vesuvius* is, late green with shady Vines,

Here from the loaded Press gull'd generous Wines.

These Summits *Bacchus* more than *Nyx's* lov'd,

Here late in Dance the wanton Satyrs mov'd.

Here *Venus* dwelt, (*Sparta* less pleas'd the Dame)

This Place was honour'd with *Alcides's* Name.

Now all's on fire, with Cinders cover'd o'er,

And the Gods wish they had not had such Pow'r.

ON the other side of *Naples*, about *Portici*, *Baie*, *Cuma*, &c. there is a very entertaining Scene of Antiquities and Curiosities. We took a *Virgil* along with us in this Tour, and with a great deal of pleasure read such Passages in his sixth *Æneid*.

&c. as referr'd to some of these Places, in the Places themselves.

From *Naples*, quite away to *Cuma*, which is about eight Miles, there is the greatest Variety of Objects, and those, for the generality, the most pleasing of any we saw in all our Travels.

Beginning at the Hill *Pausilypo*, which lies next *Naples*, you find the whole Country most deliciously varied every way: There is a perfect Labyrinth of little Roads that lead to all the remarkable Places dispers'd thereabouts; and the Plots of Ground, which lie on each hand, inclosed between the several Roads, are some of them Vineyards, others intire Groves of Peach-Trees, all (when we were there) in full Bloom; others of Olives. Other Spots, sown with Corn, had these Fruits, with several others, as Figs, Almonds, Cherries, &c. interspers'd. Thus beautiful was all that Part, till Earthquakes and Eruptions made a sad Change in some Places. But I am got a little too far; I must first take notice of our passing through the *Chiaia*, (whence perhaps the French *Quai*, and our *Key*) a most delicious Strand, adjoining to *Naples*, having on one hand a noble Row of Houses, and the Sea on the other, with Ranges of Trees and Fountains between. The Fountains have beautiful Arches built over them, thro' which the Prospect of the Sea, and some distant Mountains is very agreeable. Here the Nobility of *Naples* take the Fresco of the Evening in their Coaches.

After this, the Tombs of *Virgil* and of *Sannazarius*, not far distant from each other, are the first remarkable things we met with this way. *Sannazarius*, (well known by his piscatory Eclogues and many other Works) chang'd his Name to *Actius Sincerus*, and two fine Statues of white Marble, which grace his beautiful Monument, have changed their Names too; an *Apollo* and *Minerva* are now become a *David* and a *Judith*. 'Tis no new thing in that Country to sanctify prophane Statues with Scripture-Names, that they may appear in their Churches without offence. This Poet's Tomb is in a little, but beautiful Church, built by himself, and dedicated, *Al Santissimo Parto della Gran Madre di Dio*, [to the most holy Offspring of the Great Mother of God.] It is at the Bottom of the Hill *Pausilypo*, as that call'd *Virgil's* is on the Side of it. There is a genteel Distich of Cardinal *Bembo's* inscrib'd on the Monument, in Allusion to the Situation, &c.

Da

*Da sacro cineris flores; Hic ille Maroni.
Sincerus, musæ proximus, ut tumulo.*

Here lies *Sincere*, (let Flow'rs the Place perfume,)
To *Virgil* next in Verse, as next in Tomb.

Besides a Bust of *Sannazarius*, which is at the Top of his Monument, they keep his real Skull in the Chapel there, which may perhaps in time become a sacred Relique; and he pass for a Saint, as poor *Virgil* does for a Conjuror.

The Tomb of *Virgil* is at the Brink of a Precipice, which has been made by enlarging the Entrance into the famous *Grotta*, which bears the Name of the Hill *. The Area is almost a Square, Pausilypo. of about five Yards; there are some Niches in the Walls within, but nothing now in them. At the Top of it on the Outside are some Bays; and the People there take care to tell you they grow spontaneous, and that they are green all the Year. There is a wretched Distich inscrib'd on a Wall just over against the Place where we enter, enough to fright away *Virgil's* Ashes thence, if ever they were there.

The *Grotta* seems to be about half a Mile long: The People there call it a Mile: 'Tis cut thro' the Body of the Hill, directly strait, and is the publick Road from *Naples* to *Pozzuoli*, &c. Two Carts or Coaches may easily pass, if they don't fall foul on one another by reason of the Darkness; added to this Darkness, there is a grievous Dust, even now that it is paved, which it was not in *Seneca's* Time; it was so bad then, that he says, *Ep. 57.*

*Etiam si locus haberet lucem, pulvis auferret: —
Aliquid tamen mihi illa obscuritas quod cogitarem dedit. Senti
quendam ictum animi, & sine metu mutationem, quam insolita rei
novitas ac seditas fecerat: — rursus ad primum conspectum
reddita lucis, alacritas incogitata rediit & in iussa.* " Tho'
" the Place had Light, the Dust is such as would take it away: —
" yet that very Gloominess yielded matter of Reflexion. I felt
" a kind of Shock and Alteration in my Mind, tho' without
" Fear, caus'd at once by the Novelty and Offensiveness of a thing
" so uncouth: — Again, at the first Glimpse of the returning
" Light, a sudden Chearfulness return'd with it, unbidden and

" un-

"unthought of." I believe it has somewhat of a like Effect upon every Stranger at his first passing through it. The Arch at the Entrance appears very high in proportion to the Breadth, and is much higher at each End than towards the Middle, for the sake of letting in Light. Being cut thro' a solid Hill, there is no Possibility of its having any such thing as Windows to enlighten it; so that except what comes in at each End, there is no other Light than what is darted thro' two sloping Funnels at the Top; each of which strikes a sudden bright Spot on the Ground, which amidst the surrounding Darkness, serves rather to dazzle than direct. The Passage, taking it altogether, is very romantick and uncommon. The Paving of it is much after the Manner of that of the City of *Naples*, with broad flat Stones. Just before the Entrance, there are large Inscriptions on Marble, enumerating the several Baths which that way leads to, and setting forth the Virtues of them.

There is a little Chapel hollowed into one side of the Rock within the *Grotta*, with a few glimmering Lamps for Devotion to the *Madonna*, but of very little Service to light the Passenger; and there are some Soldiers set there as Guards to prevent Robberies in a Place so dangerous on that score. If the Inside of this Hill be so dismal, the Outside is as gay and pleasant, all beset with delicious Villa's and Vineyards. There is a Church there, *Sancta Maria ad Fortunam*, which was an ancient Temple of *Fortune*. The *Villa* of *Vedius Pollio* was formerly here.

As we went along the Sea-Shore, we saw several Ruins of the old *Puteoli*, as we did of other Places, wherever we went in that Journey: and we were told, that from the Promontory of *Surrentum* on one side the great Bay of *Naples*, to *Misenum* on the other side, an Extent of above thirty Miles, the whole Shore was once fill'd with fine Seats, Palaces and Temples; and the Remains of several do still appear. *Tiberius's* Fondness for *Caprea*, where *Juvenal* speaks of him

— angustâ Caprearum in rupe sedentis
Cum grege Chaldaeo —

Coop'd in a narrow Isle, observing Dreams
With flattering Wizards, and creating Schemes,

DRYDEN.

doubtless induc'd many of his Followers to take their Residence in its Neighbourhood. We saw Remains of several Temples built in the round Figure, like the *Pantheon* at *Rome*, which (whether upon any certain Authority, I know not) they distinguish by the Names of *Apollo*, *Diana*, *Neptune*, &c. One, which is said to have been dedicated to *Venus*, has in its Neighbourhood some Apartments, which they call the Chambers of *Venus*: These certainly have a just Claim to that Patroness, whatever the Temple may have; as may be seen by some Basso-Relievo's * still remaining in Plaister on the Roof. The Place is intirely dark, so that what we saw of it was all by Torch-light. The several Groupes were divided by Bordures [or Mouldings] into square Compartiments; and I am apt to believe they were stamp'd, from the Repetition we observ'd of some of the same things exactly in the same manner, and likewise from the Manner of joining the several Bordures to one another.

The *Monte Gauro*, once so famous for its Wines, afterwards became (thro' Earthquakes, &c.) in a great measure barren, and continued so for some time, insomuch that it obtain'd the Name of *Monte Barbaro*, but has since been cultivated and planted, and is at this time very fertile in some parts of it. Hereabouts they say was produced the famous † *Falernian* wine, and the Consul of *Naples* gave us some that came from thence, which he would call by that name. This Mountain is in the form of a vast Amphitheatre; and what we may call the *Arena* of it is a fine fruitful Plain. Here our *Cicero* told us the ancient *Romans* us'd to exercise their Soldiers. There is a Ruin at the top of the Mountain on the side next the Sea, which he call'd *Julius Caesar's Castle*. This *Cicero* of ours, I think, might have been reckon'd among the Antiquities and Rarities of the Place; he disdain'd to speak any thing but *Latin* to us; and though he rode on an *Ass*, he was as learned as if his *Ass* had been a *Pegasus*. I know not whether the Title of *Cicerones* for those sort of

Antiqua-

* These have some of them been taken away or otherwise destroyed since we were there, but Signior *Bartoli* has the Designs of several of them, whether done by himself or his Father, I don't remember.

† The *Massicum Vinum* is by some suppos'd to have grown on the Mount *Gaurus*, and the *Falernum* on the Plain below it.

MONTE NUOVO, &c.

Antiquaries be more ancient than this old Gentleman, else he might possibly have been the Occasion of others being so called; for he seems to be an Original.

Not far from the Foot of this Mountain, near the Sea, is what is left of the famous *Lucrine Lake*, so celebrated by the ancient Poets for its Oysters; but by that great Earthquake, and dreadful Eruption in the Year 1538, it was almost filled up.

If a Lake was almost lost, a Mountain was then gain'd, which they now call *Monte Nuovo*. This Mountain of three miles in compass, and in height near equal to Mount *Gaurus*, was formed by a most violent Eruption in the Place where it now stands*, in one night's time, [according to all the accounts there given] and a terrible night it was. A Castle with a large Hospital, a great many Houses with their Inhabitants, Cattle, &c. were all destroy'd. The People of *Pozzuoli* (whose situation gave them a full view of all that happen'd) were in the utmost consternation to hear the dreadful Thunders, to see the Vomiting of Fire, the Stones and Sand thrown up, and the lamentable Havock it made, expecting nothing but that they all should be destroyed. In that Fright they all ran to *Naples*, and for two years their City was uninhabited. *Don Pietro di Toledo* was then Viceroy of *Naples*; and seeing *Pozzuoli* thus abandoned, and that the People would not return, he took a resolution to animate them by his own Example; he set vigorously to work, built a Palace there, and came and liv'd in it himself, and by that means brought them back. The Place having been built only upon that occasion, has not been inhabited of later Years. We went to the top of a Tower in it, whence we saw the remaining Effects of that Eruption which gave Occasion to its Structure, and at the same time had a most lovely Prospect of the other parts of the Country. In one or two rooms we saw some good Fresco Paintings, the Battles of the *Amazons*, *Centaur*s, &c. This new Mount is hollow [which seems a Proof of its being made by an Eruption in the Place where it stands] and barren, as consisting of burnt Sand, and Stones half vitrified: a great many of the like Stones, probably

* Bishop *Burnet* was misinform'd, that a vast Quantity of Earth was carried from *Solfatara* hither, above three Miles, and so formed the Hill called *Monte Nuovo*.

bably thrown up at the same time, lie loose at some distance from the Hill on every Side.

There are in these Parts abundance of Baths, and Sweating-places; one among them they call *Cicero's*, at *Baia*; another *Nero's*; to him are ascrib'd those famous ones of *Tritoli*, which ^{Hot Springs of Tritoli.} could indeed be made by none but an Emperor, and such a one too as did not value the Toil, or indeed the Lives of his Slaves, who must have work'd hard where the Heat was so suffocating, that we were scarce able to stand. There are several Passages cut thro' a hard Rock, which lead to Springs of several degrees of Heat: One is scalding hot. Some of these Passages are 100, others from 140 to 160 Paces in length. We went into one, and that none of the hottest, and were hardly persuaded before we enter'd, that it was necessary to strip to our Shirts, but when we had gone a little way, we could almost have been contented to have parted with our Skins: That Passage is of a Breadth but for one Person, and of the Height only of an ordinary Man, so that the Heat comes along very powerfully, and at first is indeed surprising, even there: In some of the other Passages they say 'tis in a manner insupportable. Towards the further end there is a Descent to the Water, steep and slippery, which makes it difficult enough to keep your Feet. I think this is as extraordinary a Place as any we met with.

Another great Curiosity is that vast subterraneous Work which they call the *Cumaan Sibyl's Grotta*. The Passage they told us ^{Sibyl's Grotta.} was of three Miles in Length [all under Ground] from one end near *Cuma* to the other just by the Lake *Avernus*; but by Earthquakes, &c. is now stuff'd up with Rubbish, so that we could not go forward above 100 Paces at one end, and about 300 at the other. In that part next *Cuma* there is a pair of Stairs in the Rock which goes winding a little; at the Top of these is a narrow Passage, which had a Communication with what they call the *Arx Apollinis* [*Apollo's Tower*] the Remains of which they shew above.

— *Arces quibus altus Apollo*
Præsidet. — VIRGIL.

— the sacred Hill,
 Where *Phœbus* is ador'd — DRYDEN.

The Descent at this End, tho' rugged and horrible, is wide enough :

Excisum Enboica latus ingens rupis in Antrum. VIRG.

A spacious Cave within its farthest Part,
Was hew'd and fashion'd by laborious Art,
Thro' the Hill's hollow Sides. DRYDEN.

But That at the other end next *Avernus* is narrow, and so low, that one must crawl on Hands and Knees to get into it: but afterwards it widens and heightens very much. The present Straitness at the Entrance is only owing to the Obstruction of Rubbish, the removing of which wou'd present the true Mouth of the Cave at this end next *Avernus*, according to *Virgil's* Description.

*Spelunca alta fuit, vastoque immanis hiatus
Scrupea,*

Deep was the Cave, and downward as it went,
From the wide Mouth, a rocky rough Descent. DRYDEN.

He then goes on to describe the adjacent Lake in the Condition 'twas then in:

*Tuta lacu nigro memorumque tenebris
Quam super haud ulla poterant impune volantes
Tendere iter pennis; talis sese hylus atris
Faucibus effundens supera ad convexa ferebat,
Unde locum Graii dixerunt nomine Avernum **

* So Dryden read it; but some read Aornum, which better suits the Description; and of which Avernus is probably a Corruption.

And here th' Access a gloomy Grove defends,
And here th' unnavigable Lake extends.
O'er whose unhappy Waters, void of Light,
No Bird presumes to steer his Airy Flight;
Such deadly Stenches from the Depth arise,
And steaming Sulphur that infects the Skies.
From hence the *Græcian* Bards their Legends make,
And give the Name *Avernus* to the Lake. DRYDEN.

The Trees are now long since remov'd that corrupted its Waters; Birds play freely o'er its Surface, and the Fish within it: Besides, we may allow the Poet, describing an Entrance into Hell, to make the Place as dismal as he could. And that this was the *Avernus* describ'd by the Poets, we may gather from *Tully*, who applies to the *Lacus Avernus*, in his own Country, the Lines of one of the old Poets, describing the Entrance of their Hell. *Inde, in viciniâ nostrâ Avernî Lacus,*

*Unde anima excitantur, obscurâ umbrâ, aperta ostio
Alti Acherontis.*

Whence Ghosts are summon'd, from the dusky Shade,
The Gates wide-open'd of deep *Acheron*.

The many hot Fountains hereabouts might give occasion to *Homer*, whom the other Poets follow, to fix his Scent here for the Rivers of Hell. At the Distance of about 300 Paces from this Entrance, a great Heap of Rubbish prevents further Passage. A little short of that, we turn'd on the Right, and went along another way for about 200 Paces, and found two Cells, in one of which are what they call the *Sibyls Baths*. On the Roof and Sides are some small Remains of old Ornaments of Gilding; and the Floor they say was wrought in Mosaic, but that was so cover'd with Water, that we cou'd not see it; which likewise prevented our going into the Room; but it being a small one, we saw it well enough at the Door. Opposite to this there is another Cell, which (as I remember) they call'd the *Sibyls Lodging-Room*; out of this there goes an Ascent of about 40 or 50 Paces, but it is there stop'd up again by Rubbish fallen in. There is no manner of Light but what one brings with one, of Torches, &c. Several other Passages there are, still open, and many more, no doubt, choak'd up with Rubbish, which therefore we could not see. Whether this was really a *Sibyl's Grotto* or no, 'tis generally agreed to have been that from whence *Virgil* took his Idea; so that 'tis at least the *Grotto* of the *Aeneid*; and in many respects answers the Description there given extremely well.

CUMÆ,

CUMÆ, while it stood, was esteem'd the ancientest City in *Italy*; built by the *Eubœans*.

Et tandem Euboicis Cumarum adlabitur Oris. Æn. 6.

And reach'd at length *Euboic Cumæ's Shore*.

There are now but poor Remains of it: The most intire thing belonging to it is an old Arch, called *Arco felice*, which is the Entrance into the Territory of *Cumæ*. This Arch is made of Brick, and notwithstanding its vast Age, the Bricks are the most entire, and best joined, as well as of the finest Consistence, and largest Size that ever I saw. What has contributed very much to its long Duration, besides its own Strength (for 'tis of a great Thickness) is, that it stands between two Hills, which are a never-failing Butment to it on each side.

Not far from hence is the *Tempio del Gigante* [Temple of the Giant] so call'd from the Colossal Statue of *Jupiter*, already mention'd, which was taken out of it. There is a great Nich at the upper end, and two more on the Sides. Its vaulted Roof is divided into square Compartiments after the Manner of the *Pantheon* at *Rome*. A little further we saw another antique Structure, with a vaulted Roof; this seem'd to have been a Burial-place, *i. e.* a Repository for Urns, by the Niches about the Walls, they being of a proper Size for that purpose.

The Remains of *Cumæ* are now very small above ground, but by digging among the Heaps that are there, a great deal might doubtless be discover'd; and such as have taken the pains to do it, have found pieces of Walls incrusted with Marble, broken Entablatures, Pillars and Statues, which have been carried away to *Naples* and other places: But the best that have been found in any of the parts hereabouts, are gone to *Spain*, which makes us see so few at *Naples* it self, in proportion to what one might expect from the Ruins of so many Temples, Palaces, and other magnificent Structures which were anciently in its Neighbourhood. Our *Cicero* shew'd us at a distance the Remains of the old *Linternum*, a Colony of the *Romans*, now call'd *Patria*, and *Torre di Patria*, from a Tower erected in the Place where *Scipio Africanus* was buried. He had a Villa there

there, where he ended his Days in Privacy, having made himself a voluntary Exul, thro' a Disgust he had taken at the Ingratitude of his Countrymen; and it is said that the Name *Patria* was given to this District, from his having chosen to make it his Country. *Valerius Maximus* tells a pretty odd Story, "That several Captains of Bands of Robbers, that had a Desire to see *Scipio*, happen'd to come to this Villa of his, for that purpose, at the same time. He imagining that Violence was their Design, put himself and his Domesticks upon their Guard; they perceiving it, sent off their Men, laid down their Arms, and coming to the Gate, declar'd aloud, that they came to him not as Enemies of his Person, but as Admirers of his Virtues, and earnestly desiring, as a Blessing from Heaven, Admittance to the Presence of so great a Man. They were thereupon admitted; and doing Reverence to the very Door-Posts, as tho' they had been the Altars of some most holy Temple, eagerly laid hold of *Scipio's* Hand, and kiss'd it over and over; and then placing at the Entrance such Offerings as are usually consecrated to the Divinity of the immortal Gods, returned home transported, that they had been so happy as to see *Scipio*." L. 2. C. 10. 'Twas pretty extraordinary that Virtue should appear so amiable to Persons who liv'd upon Rapine and Plunder. I should not have troubled my Reader with an old Story of *Scipio*, but that I happen to be now at that Place of his Retirement which was the Scene of it.

Having done with *Cumæ* and its Territory, we'll make a short Visit to *Baia*, the Song of all the Poets: I shall only instance what *Martial* says of it in one Place.

Litus beatæ Veneris aureum Baias,
Baias superba blanda dona Naturæ;
Ut mille laudem, Flacce, versibus Baias,
Laudabo dignè non satis tamen Baias. L. 11. Ep. 81.

Baia, blest *Venus'* Golden Shore;
Baia proud Nature's richest Store;
 Sing *Baia* in a thousand Lays,
 You'll still fall short of *Baia's* Praise.

We

We see nothing of its ancient Buildings, (which were most beautiful) except a few Ruins, great part of which are cover'd with Water; but, its delicious Situation remains always the same, and its Port still commodious for Shipping. For the Defence of this, *Don Pietro di Toledo*, in the Time of *Charles the Fifth*, built a strong Castle upon a high Promontory, just at the Entrance into the Port.

What they call the Temples of *Venus*, *Diana*, and *Mercury*, before-mention'd, are near the Shore of this Port; as is what they shew for the Tomb of *Agrippina*. We have the Authority of *Tacitus*, that it was somewhere in these Parts—*Domesticorum curâ levem tumulum accepit, Viam Miseni propter & Villam Cæsaris Dictatoris*, Annal. Lib. 14. “She had a slight Tomb made for her, by the Care of her Domesticks, by the side of the Way to *Misenum*, and near the Villa of *Cæsar* the Dictator.” But, that what they shew'd us was the Place, is as little certain as 'tis material. They still shew the Remains of the Villa's of *Cæsar*, *Pompey*, *C. Marius*, and several others.

Piscina Mirabilis.

Between *Baiæ* and *Misenum* is the *Piscina Mirabilis* [wonderful Fish-pond]: we went down about forty Steps into it; its Roof is supported by Pillars, that are incrusted with a Plaister as hard as the Stone it self; this was doubtless a Reservoir of Water; the *Cento Camerelle* [hundred Chambers] might possibly have been so too: Some will have them to have been a Prison; they can give no Certainty of the Matter. The first Entrance into this is supported by Pillars; the Passage into the further part is so low, that one is forc'd to stoop, and go almost double to get into it. The Disposition of the Cells, and the Passages from one into another are so odd and out of the way, that it puzzles the Curious to find out what Use they were for.

Misenum.

Near this Place lie what they call the *Elysian Fields*, which we walk'd along the Side of, and afterward pass'd in a Boat by the *Mare Mortuum* [Dead Sea] toward the Promontory of *Misenum*, where *Virgil* buries *Aeneas's* famous Trumpeter:

*Monte sub aërio, qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.* Æn. 6.

Thus was his Friend interr'd: and deathless Fame
Still to the lofty Cape consigns his Name. DRYDEN.
Virgil's

Virgil's Words have prov'd true hitherto. Somewhat short of the Point of the Promontory, we saw what they call the *Grotta Dragonara*, another large Reservoir of Water, its Roof supported by vast square Pillars. There are a world of ancient Ruins in this Neighbourhood, but no Certainty what they are the Remains of. The Villa's of *Hortensius* and *Lucullus* are said to be two of them. We have *Pliny's* Account of the Situation of *Hortensius's* Fish-ponds. *Apud Baulos in parte Baianâ Piscinam habuit Hortensius Orator.* "*Hortensius* the Orator had a Fish-pond at *Bauli* on the Side of *Baiæ.*" These *Bauli* or *Baulia* [quasi *Boaulia*] is the Place where (according to the old Story) *Hercules* brought the Cattle he had plunder'd from *Geryon* in *Spain.* This is by the Sea-side below *Baiæ.* There are abundance of Caverns about *Baiæ* and *Misenum*, which we saw the Mouths of, but did not go into them. We had been pretty much *apud Inferos* [under ground] in this small Excursion; and had pass'd the *Acheron* and *Avernus*; had seen the *Elysian* Fields; and, without the Help of a Golden Bough, made shift

—revocare gradum, superasque evadere ad aras.

—to return, and view the chearful Skies. DRYDEN.

At *Pozzuoli* there are still remaining some Arches of the old Mole of *Puteoli*, commonly called *Caligula's* Bridge, from its Resemblance to a Bridge, as being built upon Arches, and because *Caligula* did make a Bridge from thence quite over to *Baiæ*, an Extent of three Miles, but not a Bridge of Stone or Brick. *Suetonius* thinks it Miracle enough, and calls it *Novum ac inauditum genus spectaculi*, "A new and unheard-of kind of Shew, that he made a Bridge of Boats, over such an Extent of Sea; the Boats being join'd together in a double Row, fix'd to their Anchors, and cover'd with a Bed of Earth, and so carried on direct, after the Manner of the *Appian-Way*". *Contractis undique onerariis navibus, & ordine duplici ad ancoras collocatis, superjectoque aggere terreno, ac directo in Appiæ Vix formam.* Vit. Calig. cap. 19.

B b

There

There are the Remains of an Amphitheatre near *Pozzuoli*, and of two Circus's, or at least what are thought to have been so.

We saw in the Market-place at *Pozzuoli* a square Piece of Marble with fourteen Figures in Basso-Relievo, which is suppos'd to have been the Pedestal of a Statue erected to *Tiberius*, upon his restoring fourteen Cities of *Asia* which were destroyed by an Earthquake. That these Figures represent so many Greek Cities, is past all doubt, for the Names are under-written; but the Figures are not of so good a Taste as one might have expected to have been done in the Time of *Tiberius*.

They shew'd us at *Pozzuoli* one of their Churches which had been an old Temple of *Jupiter*: Some fine *Corinthian* Pillars are now remaining on the Outside.

The Houses here are flat at top, as those at *Naples*, and plaster'd over.

Between *Pozzuoli* and *Naples*, a little out of the common Road, is the *Solfatara*, and *Lago d'Agnano*, &c.

Solfatara.

THE *Solfatara* is a large Plain within the Top of a Hill, which as it were rims it round. On one side is an Opening, where we enter. In some respects it resembles *Vesuvius* for its continual Smoke, &c. and was therefore anciently call'd *Forum Vulcani*, and *Campus Phlegræus*. The Smoke issues out in several Places, and in one with a great Noise, much after the Manner of a Smith's Bellows when they are blowing their Fire, but much louder.— This Blast and Stream of Smoke is continued, and not as it were by Fits, as that of *Vesuvius* is. The Mouth of it is very small: The Man that shew'd us the Place, rak'd the little Stones that lay thereabout, to it, and they were blown upwards to a considerable height. He held an Iron Pick-Ax near it, which in a Moment's time became so wet, that the Drops fell from it; but holding a piece of Paper near the same Vent, That was not wet at all; rather more dry than when put there. I know not how to account for it, unless the Coldness and Hardness of the Iron resisting, condens'd the Vapour, which pass'd through the more porous Contexture and Thinness of the Paper. I remember he held the Paper a good deal closer to the Mouth, than he did the Pick-Ax; which had

had I consider'd while we were there, I would have made him change their Places, and tried how the Effect would have been then. — A Bit of Wood put into one of these Holes is burnt to Charcoal, but not to Ashes; — whether it be that the fiery Particles are lock'd in as it were, and clogg'd with some others that hinder the Wood from flaming, or that it be only for want of a sufficient Inlet of the outer Air, which the Vapour continually issuing out may hinder from entering, or from what other Cause, I leave to the Philosophers to determine. The Place is all bestrew'd with Lumps of Sulphur of different Contexture and Colours, and the Air filled with the strong Scent of it. Thro' the Cracks and Crevices of the Ground, Steams are continually rising in abundance of Places; for the sake of these, such as are consumptive, &c. come frequently hither, and receive great Benefit. We saw one sitting, and steaming himself near a Place where the Smoke came gently out.

The Hill is all a perfect Drum; they are cautious how they suffer Horses to come on it, as not daring to trust too far to the uncertain Strength of the Crust we go upon. The Man, however, took up a large Stone, and threw it down with some Force, which made such a *Ribombo*, (as they call it) as shew'd a prodigious Hollow was underneath. Besides the vast Quantities of Sulphur, here they find abundance of Nitre, and the best of Vitriol: They likewise here prepare and bring to perfection their Alom, which is digested in Cauldrons of Lead (found by Experience to be better than Copper, which they made use of before) let a little way into the Ground, and there it boils with no other Fire than that of the Mountain; — and actual Fire they say there does come out of those Crevices, whence we saw the Smoke issue, and is frequently seen in the Night, tho' not visible in the Day-time.

The *Lago d'Agnano* is likewise surrounded with Hills, so that the Place looks like a vast Basen, with Water in the Bottom of it: It is about a Mile in Compass. The Water in several Places boils and bubbles up as in a Kettle over the Fire: — and Fire no doubt there is under this. In the deeper Parts of the Lake, the Water they say is hot below, tho' cool at the top: which I believe is true; for, near the Sides of the Lake, the little Orifices, at the Bottom, just under the Bubbles which shew'd

GROTTA DEL CANE.

themselves upon the Surface, I could perceive sensibly warm to my hand, tho' the Water itself being so very shallow there, be kept cool by the outer Air.

Near this Lake is the famous *Grotta del Cane*; so called, because it is chiefly with a Dog they shew the Experiment of the Suffocating Vapour which is there. It was anciently called *Cheronea Scrobs*. This Place, to which they give the fine Name of a *Grotta*, is no more than a Hollow of about eight or nine Foot made in the Side of a Rock, in which a middle-siz'd Man cannot stand upright. The Bottom of it is flat, and out of it there arises a Vapour to the Height of about a Foot, which waves and curls within itself, does not scatter, but keeps its Surface parallel to the Bottom. And tho' you stoop within the Place, keeping your Head above this wavy Surface, you perceive little or no offence; so closely united does the Vapour keep itself within that Compass. The Dog, with which we saw the Trial made, as soon as he was laid down within it, began with a sort of Sneeze, then loll'd out his Tongue, and foam'd at the Mouth, his Eyes roll'd and grew dim, he panted much, with a sort of hasking Noise, then he went into Convulsions, his Struggles still growing more languid by degrees, till at last he lay in a manner as dead. Then they took him out, and laid him on the Grass, not far off the Lake-side, where (like *Anteus* when he had touch'd the Earth) he very soon recover'd, and frisk'd about as if nothing had been done to him. The pretended particular Qualities of the Lake for recovering Animals that have been in the Vapour, are certainly nothing: The Animals cannot breathe within the Vapour; as soon as they are brought out of it into the open Air, they begin to recover; when they are laid on the Ground they receive more Refreshment, and more still perhaps when laid with their Body in the Water, and their Head on the Bank, as is sometimes done. The Dog was in the Vapour about a quarter of an Hour.— A Viper and a Toad both seem'd to present themselves as Sacrifices to Philosophy: By accident we found them in our way to the Grotta, and put them both in; each of these liv'd much about the same time, and that was about half an Hour. When they seem'd to be quite dead, we took them out, laid them on the Grass, but no Signs of Recovery. A Servant that was with us, whom we had hired for the Time
of

of our Stay at *Naples*, took the Viper as a dead one, and carried it along with us to *Naples*: Some Hours after, he came to us with a Story, that the Viper had recover'd, and had bit him; but we look'd upon it only as a Sham to get Money, and did not regard him, (for I had seen it dead enough to all appearance, some time after our Arrival at *Naples*, and had measur'd it, and found it to be about a Yard long) so we heard no more of the Viper nor the Wound. The Fellow at the Grotta shew'd us the usual Experiment of lighted Torches, which, as soon as held within the Vapour, were immediately extinguished. — A Fowl, they say, dies the soonest in the Vapour of any thing.

At a little distance from this pestiferous Grotta, there is another as much the contrary. The Place bears the Name of *i Sudatorii*, or *Fumarole di S. Germano*: [The Sweating or Steaming-places of *S. German*.] There are two or three little Cells under one Roof, with Seats or sorts of Couches in them, cut out of the sulphurous Rock, where People may sit or lie and sweat, and at the same time snuff up the Steams, which are so strong and suffocating, and the Heat so intense, that a Person in Health cares not how short a time he stays in the Place: but there are Visitants to it sometimes from *Naples*, that must be content not to make too much haste out of it.

These are the principal things we observ'd in *Naples*, and the Country about it, during our short Stay there.

R O M E.

WE made the more haste from *Naples* to *Rome*, in expectation of seeing the Ceremonies of the *Holy Week*; but the principal were omitted, by reason of the Death of the Pope [*Clement XI.*] which had happen'd a little before.

We saw one thing there during the *Sede Vacante*, which was much discourag'd by *Clem. XI.* in his Life-time. A piece of Discipline which some Zealots exercise upon themselves with a sort of Scourge made of several twisted Cords, in which were interwoven Ends of Pins, or some sort of Wire; with these they scourg'd and slash'd themselves to a horrible degree, walking along the Streets. Their Faces were veil'd; they had nothing on.

on from their Waist upwards but their Shirts, which had a Slit open at the Back, that the bare Skin might receive the Strokes, which seem'd to be given pretty heartily, all in one Spot, which was as raw as one can imagine.— What Ends, other than bare Penitence they propose to themselves in these Exercises, I know not; but some parts of their Behaviour seem ill to suit with that; if what is said they do sometimes be true, that they play tricks with the People they pass by, and dash their Blood in their Faces and upon their Clothes. Those that play these sort of Tricks are most likely to be such as discipline themselves for hire, which has been a pretty common Practice; and those that pay them have the Merit of the Penance. I have been told there are some Fellows at *Naples*, that make it their business to slash themselves thus for other peoples Sins; and if no body happen to employ them, they are forc'd to do it for their own, their Constitution requiring a Scarification at that time of year, by having been accustomed to it.

Clement XI. died the 19th of *March* 1721, *N. S.* after a Reign of twenty Years, and about three Months. He was esteem'd a Man of Learning, and affable Behaviour, and gave patient Audience to the Meanest: However, his Subjects thought he had reign'd long enough.— The *Romans* please themselves with the Jubilee of a new Promotion; the Court-Favours are then to run in a new Channel, and every Man is in hopes of some Benefit by the Change.

The Conclave for the Election of the new Pope sat about five Weeks, which is reckon'd but a short time. It was shut up the 30th of *March*, and the new Pope was proclaim'd the 8th of *May* by Cardinal *Panfilio*, who came to the *Loggia della Benedizione*, over the noble Portico which is at the Entrance into *S. Peter's Church*, there with a thundering Voice he spoke as follows:

Annuncio vobis Gaudium magnum; Papam habemus; Eminentissimum & Reverendissimum Patrem ac Dominum Mich. Angelum, Titulo S. S. Quirici & Julitæ Sacre Rom. Eccl. Presbyterum, Cardinalem de Comitibus, qui nomen sibi assumpsit INNOCENTIUM XIII.

“ I bring you Tidings of great Joy; we have a Pope; the
“ most Reverend Father and Lord *Michael Angelo*, Priest of

" the holy *Roman* Church, Cardinal *de Conti*, with the Title *
 " of S. *Quiricus* and *Julita*; who has taken upon him the
 " Name of *INNOCENT XIII.*"

This sort of *Annunciation* to the People seems to have a plain Allusion to that of the Angel to the Shepherds, upon the Birth of our *Saviour*; " Behold I bring you glad Tidings of great Joy." When he had done speaking, he dropt a Paper, which contain'd the same Words, down among the People. Immediately after a Pope is chosen, the Mob run and rifle the Palace he had when Cardinal; and such as have a prospect of being chosen, do therefore remove the richest of their Furniture before-hand. In the Afternoon of the same Day his new Holiness went to S. *Peter's* Church to receive the third Adoration of the Cardinals [the two first had been made in the Chapel of *Sixtus IV.* within the Palace of the *Vatican*] and to give his first Benediction to the People. His Holiness sate on the great Altar; then the Cardinal Dean [*Tanara*] beginning to chant the *Te Deum*, was followed by the Musicians of the Chapel. At the *Adoration* the Cardinals kiss the Pope's Foot, then his Hand, and then his Cheek: the last they call being receiv'd *ad Osculum & Amplexum* [to the Kiss and the Embrace;] for his Holiness at the same time embraces them. As soon as the Adoration was over, and the Prayers usual on the Occasion, all was concluded with the Benediction. On the 18th of the same Month was the Coronation; before that Ceremony a *Pontifical Mass* was celebrated by the Pope himself in the Church of S. *Peter*; his Holiness sucks the Sacramental Wine thro' a Tube; all other Priests and Bishops drink it out of the Chalice. As he was carried from the Chapel of S. *Gregory* (where were perform'd some Functions preparatory to the Mass) exalted in his Chair [the *Sedia Gestatoria*] with the *Baldachino*, or Canopy over his Head, and the *Flabelli* for driving away the Flies on each side, one of the Masters of the Ceremonies went before him with some Flax tied at the End of a long Cane, and one of the Clerks of the Chapel with a lighted Torch set fire to it; the Master of the Ceremonies at the same time pronouncing aloud these Words,

Sanc-

* Each Cardinal has a Church, of which he is said to be *Titular*; and so this of the Saints *Quiricus* and *Julita* gave Title to Cardinal *Conti*.

Sanctissime Pater, sic transit Gloria Mundi, "Most Holy Father, " thus passeth away the Glory of the World." This Ceremony was repeated twice more.

It was greatly said by *Sixtus V.* on that Occasion: "But mine " shall never pass away, for I'll do Justice to all the World." Nor was it less prophetick ~~for~~, certainly the Glories of his Reign will never pass away, or be forgot, as long as History continues.

The Pope was thus carried to the great Altar: There, after Confession for the Mass, and some usual Prayers, he receiv'd the Pall from the first Deacon with these Words, *Accipe Pallium, sc. Plenitudinem Pontificalis Officii, ad honorem Omnipotentis DEI, & gloriosissimæ Virginis Mariæ ejus Matris, & Beatorum Apostolorum Petri & Pauli, & Sanctæ Romanæ Ecclesiæ.*

"Receive thou the *Pall*, *sc.* the Plenitude of the Pontifical Office, to the Honour of Almighty GOD, of the most glorious " *Virgin Mary* his Mother, and of the Blessed Apostles *Peter* " and *Paul*, and of the Holy *Roman Church*." His Holiness

then going up to the Altar, kiss'd it, and bless'd the Incense in the Censer, and incens'd the Altar, and one of the Cardinal-Deacons incens'd Him. He then went and seated himself in his *Pontifical Chair*, or Throne, which was plac'd about a dozen Yards from the Altar, looking towards it, and receiv'd the Cardinals again *All' Adoratione*, or *Obedienza*, as they more particularly call this. The Cardinals kiss'd his Foot and Hand, and were all admitted *All' Amplezzo*, as before: The Prelates kiss'd his Foot and Knee; the Penitentiaries of *S. Peter* his Foot only. Then after some Hymns and Suffrages, his Holiness celebrated the Mass. When that was done, he took the Gloves and Ring; and twenty six *Julio's* * in a rich Purse, offer'd him by Cardinal

* About Six-pence apiece.

Annibale Albani, in the Name of the Chapter, *Pro bene cantatâ Missa*, [for having chanted the Mass well,] which he gave to one of the Cardinal-Deacons. After this, he was carried in the same State to the *Loggia della Benedizione*, where he sat in his Pontifical Chair, in full view of the vast Croud of Spectators, with which the great *Piazza* below was fill'd, where all the Pomp of *Rome* was united, in the rich Coaches and Equipages of the Nobility. After some Hymns and Prayers, one of the Cardinal-Deacons took the Mitre off his Head, and another put on the *Triregno*, or Triple Crown, with these Words,

(as

(as I was inform'd afterwards, for he did not thunder it out, as Cardinal *Panfilio* did the Proclamation) *Accipe Tiaram, tribus Coronis ornata, & scias Te esse Patrem Principum & Regum, Rectorem Orbis, in terrâ Vicarium Salvatoris nostri Jesu Christi, cui Honor est, & Gloria in Secula Seculorum, Amen.*
 "Receive Thou the *Tiara*, adorned with three Crowns, and
 "know thy self to be Father of Princes and of Kings, Ruler of
 "the World, upon Earth Vicar of our Saviour *Jesus Christ*;
 "to whom be Honour and Glory for ever and ever. *Amen.*"

For two or three Nights upon this Occasion, the City of *Rome* was perfectly on fire with Illuminations of all sorts; the Nobility and all the People striving who should testify most Zeal and Joy on this Accession*; for the new-created Pope was a Man very agreeable to the People of *Rome*, as being a *Roman* born, Brother to the Duke of *Poli*, of a most ancient Family; out of which they reckon twelve Popes to have been, since the Family-Name was *Conti*, and four more while it was *Anicia*, the ancient Name of it, from which they say 'twas chang'd to *Conti*, from the great Number of Counts that were then of it, above a thousand Years ago.

There was a Report given out by some, (I know not how well ground) that there was a *Finesse* us'd by those of the *Conclavists* who were in the Interest of the then Cardinal *Conti*, for the procuring him to be made Pope, by declaring against him themselves, in order to draw in the Party that was opposite to them, to his Side: And when they found a sufficient Number of the others come in to vote for him, they then struck in with them, and made him Pope.—But, as there is no entering into the Secrets of a *Conclave*, it is hard for those that are without, to be assur'd of Truth in matters of such nature.

The Cardinals have each their separate Cell in the *Conclave*, and there is all possible Caution us'd that no Letters or Notes be sent in to any of them; for which purpose the Prelates are appointed by the Governour of the *Conclave*, to watch in their turns at all the several Avenues, and take care of that matter.

The

* The Illuminations of the *Cupola*, and Front of *S. Peter's Church*, and the Fire-works which they call *Girandole*, on the Castle of *S. Angelo*, were very beautiful.

The very Windows of the Conclave are made up with Brick, within a very little way of the Top, and that part clos'd with some Linnen Cloth which admits exceeding little either of Light or Air: The Want of the later often proves prejudicial to the Health of their Eminencies, some of whom are of too great an Age to be able to bear it; so that many fall sick, and some die in long Conclaves. In that short one which was held while we were there, one of them [*Pariciani*] came out so ill, that he soon died, and was buried within three Days after its breaking up. Prince *Chigi* was at that time Governour, or Guardian, of the Conclave; (I don't very well remember the Title:) and we were told, That Office is hereditary in his Family, and that the Occasion of it was as follows. The Brigues and Dissensions of the Cardinals had once prolonged the *Sede Vacante* for so considerable a time, that there were Apprehensions the Church might receive great detriment, if a Pope were not soon elected: whereupon, one of the *Chigi* Family, who was then Governour, or Guardian, of the Conclave, uncover'd the Roof of a great Part of it, and thereby letting in the foul Weather upon the Cardinals, soon forc'd their Eminencies to an Election. As a Reward for this signal piece of Service to the Church, That Office was made hereditary in his Family.

It is well known that *Pasquin* and *Marforia* are always busy at the Election of a Pope, and for Diversion to his new Holiness his Friends sometimes tell him what *Pasquin* has said of the matter. At this time that merry Gentleman was making Figures. *Marforia* asks him, Is he turn'd Arithmetician? *Pasquin* answers, *Fo Conti**; — *Per sapere quanta bisogna per arricchire trenta Nepoti.* — “I make *Conti**, or Computations, — to know how much will go to enrich thirty poor † Nephews.” It is said that the Pope being told of it, answer'd, “That they had not reckon'd half, for all the decay'd Nobility of *Rome* should be his *Nepoti*.” Other *Pasquinades* there were about the Pope's Lethargy. His Answer to them (they say) was, that “He slept before, that he might wake the better now.”

This

* The Family-Name of the new Pope. Also, it signifies Accounts or Computations.

† For, notwithstanding the Pope was of so noble a Family, he was said to have a great many poor Relations.

This Business of the Conclave, and what it produc'd, was the Grand Affair on foot at *Rome* when we return'd thither from *Naples*, so that I was induc'd to say somewhat of that, before I speak of the City itself.—— And what indeed can I say, but what is pretty generally known, of a Place so famous thro' so many Ages, of which so much has been written, and which has such constant Visits paid to it every Year from *England* as well as other Countries? However, that there may not be a Chasm in this my Account, such as it is, I shall offer what occur'd there to my Own Observation.

As to the general Situation of *Rome*, it is built (as is well known) upon several Hills near one another; now most of them are become rather Eminencies only, by means of the Ruins that have rais'd the Ground between them: but these Hills stand in the middle of a Plain, which is low, and tho' very wide, is in the nature of a Valley to the Mountains, which lie at some distance round, as may be plainly seen by the several Approaches to it, and particularly that from *Naples*. And to the Lowness of this Plain, and the stagnated Waters that lie in some parts of it, which have no natural Outlet, and are not carried off by proper Methods, is doubtless owing that unwholesome Air, so much complain'd of in *Rome*, and the *Campagna** [or Country] about it, especially in the time of the Heats.

* 'Tis usually called Campagna di Roma.

The noblest Entrance into *Rome*, is that thro' which we came first into it from *England*. After having for some time travell'd over an old *Roman* Way [call'd in the Maps *Via Cassia*] and pass'd by several old Towers and Ruins on each hand; at *Ponte Molle* [anciently *Pons Milvius*] we strike in with the *Via Flaminia*, and pass along that in a direct Line, what they call two Miles, having good Buildings, pleasant Villa's, and Vineyards on each hand, till we come to that beautiful Gate, the *Porta Flaminia*, now called *del Popolo*, from the Church and Convent of *S. Maria del Popolo*, which you find on your left hand, immediately after you have enter'd the Gate.

We are now got into a handsome *Area*, or *Piazza*, with a noble *Egyptian* Obelisk and a Fountain in the middle, and have before us two very handsome Churches (which from their Uniformity, and near Resemblance to each other, are called *le Gemello*, the Twins,) and three Streets, all in full view at once.

* Vide p. 49.

The middle one is the principal Street of *Rome*, which they call the *Corso*, the Place where the Quality take the *Fresco* of the Evening in their Coaches. The Obelisk in this *Piazza* is of Granite*, (as are all the rest erected in several Parts of *Rome*) a most hard Stone, of a somewhat coarse Grain, all inscrib'd with Hieroglyphicks: It was first plac'd in the *Circus Maximus*, and dedicated by *Augustus Caesar* to the Sun, as appears by one of the Inscriptions on the Basis: It was fix'd where it is by *Sixtus Quintus*, and dedicated to the Cross, with this further Inscription alluding to the former: *Ante sacra m. illius a dem augustior latiorque surgo, cujus ex utero virginali Aug. imperante, Sol justitiæ exartus est.* "I rise more majestick and more joyful before her holy Temple†, out of whose Virgin Womb the Sun of Righteousness arose, in the Reign of *Augustus Caesar.*"

The Streets of *Rome* are many of them exactly strait, especially those which were regulated by *Sixtus V.* and, among these, particularly that which bears the Name he was called by before he was Cardinal; *Strada Felice*. This they call two-Miles in length, *i. e.* taking in the whole, from the *French* Convent of *Minims* [*Trinità del Monte*] on the *Pincian* Mount, to the Church of *S. John Lateran*; tho' at about midway the View is intercepted (but very agreeably) by the Church of *S. Maria Maggiore*, and there bending a little, it goes on from thence in a direct Line again to the other, which is called *Omnium in urbe atque in orbe Ecclesiarum Mater atque Caput.* "Of all Churches, in the City and in the World, the Mother, and the Head." This *Strada Felice* is cross'd by another as strait as itself, [*Strada di Porta Pia*] and where they cross, are four Fountains, and the four Corners are each of them adorn'd with the Figure of a Water-Nymph, &c. This Street is terminated at one end by the *Porta Pia*, and at the other end by the noble View of two Colossal Statues of Marble, supposed to be *Alexander* taming *Bucephalus*. The present middle part of the City, about the Place where was the old *Campus Martius*, now call'd *Campo*

† Alluding to the before-mention'd Church of *S. Maria del Popolo*, standing on one Side of the *Piazza*.

Campo Marzo, is built close enough ; but several of these Streets that are extended towards the Walls are adorn'd more with Gardens than Houses, toward the further end of them especially, where are several Villa's so call'd, tho' within the Walls.

The Walls are of Brick, set thick with Towers, which tho' considerably decay'd by Age, are still for the most part so intire, as to shew very well what they were at first.

These Walls, as the Antiquaries there say, (and we have other Authorities for it) were built by the unfortunate *Belisarius*. The private Houses are many of them mean enough ; but this is well made amends for in the Palaces, which are numerous, and many of them very noble. They generally range with the Street, (as *Somerset-House* in the *Strand*) without any Court before them ; and often a narrow Street into the bargain, which makes them not appear so graceful as otherwise they might do : But if they stand not to such advantage as to themselves, they are a great Ornament to the Streets in which they are plac'd ; and in the chief ones they are pretty numerous. The Fronts of them are not so full of Work as some of those at *Venice* ; but they have a noble Plainness, which is truly majestick : But their yet greater Beauty is often in the Court they are built about, which is form'd by a Portico supported by Marble Pillars (many of them antique) and this sometimes repeated in the Story above. What enlivens them extremely, is, the great number of antique Statues and Basso-Relievo's, with the Addition of Fountains, which are either in the Court, or in the view of it. The Apartments within are noble, and the Rooms well proportion'd : State and Grandeur they seem chiefly to aim at, to which they are content that Convenience shall sometimes give way. In the greatest Palaces, the *Suite* of Rooms one within another, with the Visto thro' the Marble Door-cases, is very magnificent. As many of them are Princes, so they distribute their Apartments accordingly ; into Ante-chambers for waiting, Chambers of Audience, (for they affect the highest Names) with *Baldachinos*, or Canopies of State ; and these lead to the private Apartment of the Prince himself, *i. e.* one for form sake on the State-Floor ; for their usual abode is either at the top or the bottom of the House ; the former being their Winter, the later their Summer-
Apartment. These later have an appearance peculiarly amusing to
us,

us, who are us'd to see little of that nature in *England*. They have generally arch'd Roofs, painted in *Fresco*, and adorn'd with Statues and Fountains: They are mostly what we call Underground, which makes them very cool and refreshing in the hot Weather, and their way of adorning and furnishing them gives them a very cool Look too. The Windows of their Palaces have not Sashes, to slide up or down, but all the parts of them are made to open, by way of Casement, from bottom to top: Neither do they use Wainscot, their Rooms being generally either painted in *Fresco*, or plain Plaster-Walls cover'd over with Pictures, or hung with Tapestry, Velvet, or Damask, as in *England*, and other Places. But what looks the most oddly to a Stranger, is, to see a Room hung perhaps with Velvet or the richest Arras, a Velvet Bed perfectly emboss'd with high-raisd Gold-Embroidery, the Chairs, Cabinets, Glasses, and all the rest of the Furniture suitable, set out in the most costly manner; the Porphyry Tables supported by Carv'd-work in various Figures, richly gilt; and after all this, a plain Brick Floor. For though it may be true, as they say, that Marble would be too cold in Winter, and Boards inconvenient in Summer, because subject to cracking or breeding of Vermin, one would think they might have some fine sort of Tile, of a better Shape and Consistence too than those plain Bricks are. Their Furniture is sometimes fancied after an extraordinary manner, some of the Ornaments having been design'd by the best Masters, [*Carlo Maratti*, and others of the first rate] as the Frames of their Chairs, Tables, Stands, and Ornaments about their Beds and elsewhere. They have indeed sometimes so much of the grand *Gusto* in them, or to speak more plainly, are so incumber'd with Finery, that they are much fitter to be look'd at than us'd. It is the general Custom to have Curtains to draw over the Doors; and that not only in the Palaces, but in the meaner Houses too. The usual Gratuity to the Servant who shews a Palace, is a *Tesone* *. The Nobility there seem to have judg'd perfectly well in settling these Gratuities: Strangers are thereby at a certainty what they have to do; and as in case a large Gratuity were expected, That might deter some from making such frequent Visits to the Palaces as they could wish; so, were the Servants order'd to take nothing at all, People could not for shame have come

* About 18 s. English.

come often. But, a Gratuity being fix'd, and that so moderate, makes the matter easy to every body.

The Churches of *Rome* are many of them as fine, as Painting, Sculpture, Gilding, and Ornaments of all sorts of Marble, can make them. Of them, some are called *Basiliche*, as that of *S. Peter*, *S. John Lateran*, and *S. Maria Maggiore* within the City, and *S. Paolo* without it. These and other principal Churches of ancient Foundation, in *Rome* and elsewhere, have obtain'd the Name of *Basiliche*, for that some of them were turn'd from Palaces or Courts of Judicature into Churches; and others were built in the same form, with a long Nave, and a Half-round at the upper end, call'd *Tribuna*, from the Tribunals which were held in that part. For these *Basilicae* were not only Royal Palaces in the strictest Sense, but Palaces of the principal Nobility, and some of them Courts of Justice, where the *Centumviri* sat. That of *S. John Lateran* was the Palace of one *Lateranus* a Senator in *Nero's* time, who was put to death by that Emperor, and his Estate confiscated. The Gallantry and invincible Courage of this *Lateranus* were such, as *Epictetus* thought worthy his notice; as we learn from *Arrian*.

The Situation of the Churches East and West is not at all observ'd in *Rome*, or in other parts of *Italy*, as I have already mention'd. For the Shape, there is generally a regard had to the Form of the Cross; even in such where the Body of the Church is round, and stands all under a Cupola, there is a Wing extended on each hand, which makes a Side-Chapel, or Altar, and betwixt these, another part carried on beyond the Circle for the great Altar. The great Altar is not always quite at the end of the Church, tho' for the most part it is. In *S. Peter's* Church it is directly under the Cupola, and in some others, especially the oldest Churches, it is at some distance from the end, with a Pavilion over it, supported by four Pillars, according to what is said to be the Manner of the *Greek* Churches in the East: For those *Greeks* that are in *Italy* do not always regard the Structure of their Churches, to have them made after the Manner of their own Country, any more than they do other Matters relating to them; for they are pretty much *Romanized*. In all the Churches here, and wherever else the *Romish* Religion is exercised, there are, besides the great Altar, several lesser ones carried

ried on all along on each side the Church, sometimes inclosed in Chapels, sometimes not: so that it is not uncommon to see half a dozen or more Masses going on at once. These Chapels and Side-Altars generally belong to particular Families, and are adorned after such a manner, as if their Owners were endeavouring to shew which should outdo the other in Magnificence, and Richness of Ornament. This is still seen more, where the Chapel or Altar is dedicated to any favourite modern Saint; for there care is taken to have some Relique of that Saint preserv'd in some rich Repository, with one Lamp at least continually burning by it; sometimes several, according to the Credit of the Saint. Over the Altar there is always a piece of Painting or Sculpture, generally encompass'd with Ornaments of Architecture. The whole Entrablature is of Marble, inlaid very often in the Frieze, with *Lapis Lazuli*, and other beautiful Stones, supported by Pillars of *Oriental Alabaster*, *Giallo Antico*, *Porphyry*, *Verd Antique*, and forty other sorts, which I can neither remember, nor were it fit to trouble the Reader with enumerating.

The old Churches, built in the time of *Constantine*, or soon after, tho' not extraordinary for the rest of their Architecture, have some of the noblest and finest Pillars that can be seen; which were taken from the *Heathen Temples*, &c. particularly the Church of *S. Agnes*, and *S. Lorenzo* without the Walls, the Church of *S. Maria Trastevere*, and that of the *Carthusians*, which stands within the Ruins of *Dioclesian's Baths*, and was built with part of its Materials. Among the rest of which, there are four of the vastest *Granite* Pillars that are in *Rome*.

The modern Churches, and those especially which are dedicated to modern Saints, are adorn'd most. That of *S. Catharine of Siena* is a perfect Cabinet for Neatness, nothing is to be seen in it, but Carv'd-Work and *Stucco* gilt, Marble and Painting. They have a piece of good Husbandry, whereby they make a little Marble go a great way, only by Incrustation, as they call it, or cementing thin Flakes of it upon the Wall they would cover. The same Method was in use among the Ancients, as we have seen in some old Ruins. They cut it sometimes to not above a quarter of an Inch thickness, and dispose the Veins so, as to answer one another, as the Joiners here do in their Cabinets and

and other Works of Walnut-Tree, which they call *Fineering*. Thus, tho' there be a great deal of Labour in the Workmanship, a small quantity (comparatively) spreads over a whole Church; and has the same Effect to the Eye, as if the Wall were all of solid Marble. And it is necessary they should husband it thus in their finest Works, where they employ such sorts of Marble as are not the Growth of *Italy*, and are scarce (if at all) now to be had, except in the Ruins of old Temples, Palaces, Baths, Sepulchres, and other antique Monuments; for the adorning of which, *Egypt* and *India* were ransack'd, while the *Romans* were Masters of the World. Another Art they have, of imitating Marble so, that the Difference is hardly to be perceived. It is done with what they call *Scagliola*, which is not unlike what I have seen here in *England*, called *Spar*, and by some, *Mater Metallorum*, which is found in the Lead-Mines. With this Material, burnt and powder'd, and made into a Paste or Plaster, and so mixt up with proper Colours, they imitate Marble to a great Nicety; and with this Mixture, in several Variations, some of the Churches are incrusted, and make much the same appearance as if they were incrusted with real Marble. I suppose our Imitators of Marble Tables in *England* use the like Materials.

I have mentioned somewhat elsewhere of the *Tabella Votiva* [Votive Pictures.] With these the Churches at *Rome* do very much abound. The Walls of some Chapels are intirely cover'd with them, from top to bottom. These generally are Chapels dedicated to such Saint as happened to be call'd upon together with the Blessed Virgin in the Distress from which the Votaries were deliver'd, whether of Sickness, Fire, Shipwreck, Assault, Overturn of a Coach, or any other Accident. The *Blessed Virgin* is plac'd in the Clouds, and at some distance from her, the other tutelar Saint is added. Below, is represented the Circumstance the Party was in; and the Representation is generally as dismal as the Disaster. At the bottom is added P. G. R. *Per Gratia Ricevuta* ["For Mercy receiv'd."] Where, in case of a bodily Disorder, any particular part was affected, the Figure of that Part is often fix'd up in Silver, Ivory, or Mother of Pearl. This they certainly learnt from the ancient *Heathens*, whose manner it was to dedicate *Ex Voto* in their Temples, Legs,
D d Arms,

Arms, and other Parts, in Stone, upon like Occasions. Several of these we have seen in Repositories of Antiquities ; particularly a Foot I remember, and part of a Leg, with a Snake twisted about the Ankle, in the numerous Collection of Father *Bonanni*, a learned Jesuit at *Rome*. This might either have been offered upon deliverance from such a Disaster as the *Votum* seems to represent, or might be taken simply as a *Vow* to *Æsculapius*, whose Symbol was a Serpent, as it was likewise of *Hygieia*. And that they us'd to hang up *Votive Pictures* too in their Temples, we find by *Tibullus* :

*Nunc Dea, nunc succurre mihi, nam posse mederi
Picta docet Templis multa Tabella tuis.* L. 1. El. 3.

Help, Goddess, help me, for thy Pow'r to heal
The painted *Vows*, hung round thy Temple, tell.

Some Passages in *Juvenal* and *Persius* do fully prove the same. I wish the modern Devotees would spare one thing in their Churches, which their mistaken Zeal puts there for Ornament, I mean a Plate of Silver, (or sometimes perhaps baser Metal) which we see often fix'd, upon the Picture, about the Head of the *Blessed Virgin*, intended for a Glory, but looks just like a Horse-shoe : Sometimes the Plate is in the form of a Crown, and it is always attended with another of the same sort, but smaller, about the Head of the *Christ*. Another way of dressing up the *Madonna*, much of the same Taste, but I think rather more rarely used, is sticking a huge Amber Necklace upon the Picture, across the Neck ; and covering the painted Drapery with a real one of some rich Stuff, spread over like an Apron. 'Tis well when this Zeal lights upon a bad Picture ; as (to speak truth) it generally does ; but, to my great Vexation, I have sometimes seen a good one thus maul'd and disguis'd. They have upon some of the Statues of their Saints, a circular Plate, stuck horizontally above their Head, which has not so ill an Effect. This they have borrow'd from the Ancients, who us'd to fix such Plates on the top of their Idols to prevent Birds from lighting on, or from fouling them ; but with the Moderns, it is intended for a Glory ; as particularly that

that upon a fine Bust of our *Saviour*, done by *Michael Angelo*, in white Marble; which is at the Church of *S. Agnes* without the Walls. They have no Pews in their Churches; and 'tis a great advantage to the prospect within them, that they have not: For by this means, at the entrance, you have one clear uninterrupted view, quite to the further end. The People kneel upon the bare Marble; only Ladies of the first Quality, and Ambassadors Ladies, have Cushions.

They seldom have Preaching on a *Sunday*, except it be some extraordinary Festival. *Lent* is the great time for that performance; and then they fill the middle of the Church with Benches, and stretch a Canopy of Canvas quite over Preacher and People, a little higher than the Pulpit, partly for warmth, and partly to assist the Voice of the Preacher, more than what the Canopy of the Pulpit alone could do.

Their Pulpits are some of them perfect Galleries, or indeed Stages; on which many of them act their Parts extremely well, and persuade their Audience that they are in very good earnest themselves. Their Action is what we should be apt to call overdone, but 'tis what the people there are us'd to, and expect; and the Preachers find their Account in it. They'll walk sometimes from one end of the Pulpit to the other, in much commotion, their Eyes perfectly sparkling, and Tears flashing in them, to produce the same Effect in their Audience, as well knowing *Horace's Rule*;

— *si vis me flere, dolendum est*
Primum ipsi tibi. —

He only makes me sad who shews the way,
And first is sad himself. — ROSCOMMON.

The lowness of the Parapet, or Desk-part of the Pulpit, shews their Action to the more advantage: They'll sometimes lean over, strip their Sleeve up to the Elbow, and shake their Fist at the people; sometimes snatch a little Crucifix, which is always ready within reach, and shake that at them, and make Appeals to it, and Expostulations between it and the People. They preach all without book; but I have sometimes seen a Prompter

with the Notes behind the Preacher. The Men don't seem near so much to regard their being uncover'd in the Churches as we do here, except it be while a *Mass* is celebrating, to which they pay the profoundest Reverence. At Sermons we frequently see them cover'd, as the Preacher always is, with his *Beretta* [Cap] unless when his Action occasionally requires his taking it off.

They allow Strangers more Liberty in their Churches at *Rome*, and, indeed, all over *Italy*, than in *Flanders*, and other *Roman-Catholic* Countries. They won't discourage those whose chief Business in their Country, generally speaking, is Curiosity, which they well know brings a good deal of Money among them. Besides, that the *English*, who they are sensible spend more freely than any other People, being for the most part what they call Hereticks, should not by any Incivilities be sow'd into a further dislike of their Religion. At the Exaltation of the Host, when they are all upon their Knees, many of them thumping their Breasts and kissing the Ground, and so remaining in that lowest Inclination, till the Exaltation is over, 'tis sufficient for Strangers to incline their Bodies a little, without directly kneeling down; and if they omit even that, they stand indeed the Gaze of the Congregation, as distinguishing themselves for Hereticks, but receive no personal Affront. They will perhaps have it said of them, *Non sono Christiani*, [They are not Christians;] for, they account none to be such, but those that are directly of their own Communion.

S. Peter's.

To what I have said in general of the Churches in *Rome*, I ought to add somewhat more particular; but am perfectly at a loss where to begin, or how to avoid being too long upon so copious a Subject. S. *Peter's* alone has had Volumes written upon it in Folio. By the Prints of that noble Temple, frequent among us, it is very well seen after what manner it is built: and that, for its general form, our S. *Paul's* agrees pretty much with it. It were to be wish'd that our's had such an Approach as that has, than which nothing can be more grand or magnificent. As the Church stands near the place where was once the *Cirque* of *Nero*, so some will have it that the Obelisk now in the middle of the circular Theatre which is form'd by that stately Colonnade, is erected in the same place where it stood in *Nero's*

Nero's time; but that cannot be; for, besides that (if the Maps of old *Rome* are true) the very Topography contradicts it, it is likewise expressly said in one of the Inscriptions, that it is—*priori sede avulsus*—“Remov'd from its former Site.” This Obelisk is said to have been the first that was brought from *Egypt* to *Rome* by the order of *Julius Caesar*: It was first plac'd in the *Circus Maximus*, and dedicated (as appears by one of the Inscriptions) to *Augustus* and *Tiberius Cæsars*; afterwards remov'd by *Nero* to his *Circus* on the *Vatican* Mount. It was plac'd where it is by order of *Sixtus Quintus*, under the direction of the Cavalier *Fontana*. It is supported by four Lions of Copper, couching on the four corners of the Pedestal, or Basis, which bears them.

The two great Fountains, in the same Area, are a noble and most pleasant Ornament, and do sensibly refresh the Air of the Place in the hot Weather.

The Balustrade over the Colonnade is fill'd quite round with Statues, many of them very good: Statues are likewise continued over the Portico, which, going up from the Colonnade in a strait line on each hand, forms a square Court immediately before the Ascent into the Church. There is one Objection I think may be made to the Colonnade; that it seems crouded with those vast Pillars which stand so thick: But some give this reason for its having been built so; that it was intended to support another Building which was to have gone round above, and should have been for the Conclave.

The Church itself was built by several Popes, and the form of it changed by several Architects. *Bramante* made the first Design; his Model is now in the *Vatican* Palace; it is so large that we went into several parts of it. After his Death, the Design was alter'd by *Raphael Urbin*, *Sangallo*, and others: It was brought to the form of the *Greek Cross* by *Mich. Angelo*, prolong'd afterwards to the form of the *Latin Cross* by the Cavalier *Fontana*, *Carlo Maderna*, and others, who still continued the Order of *Mich. Angelo*. The *Façade*, and noble Portico, which we cross immediately before we enter the Church, was made by *Carlo Maderna*. Nothing can be more beautiful of the kind than this Portico; 'tis extended along the whole breadth of the Church in the manner of a Gallery. At each end

end of it there is a *Loggiatta*, adorn'd, as the Portico itself is, with a curious Marble Pavement, and Cieling of *Stucco* gilt. The *Colonna-Gallery*, with its Lobbies, doth so far resemble this Portico, with its *Loggiatta's*, that one may imagine the Architect of that to have taken his hint from this. In a further Space, beyond the *Loggiatta's*, are two Statues on horseback, larger than the Life. That at one end was done by Cavalier *Bernini*, in white Marble: 'Tis *Constantine* the Great looking up towards a Cross, which is form'd in Bas-Relief upon the side of the Portico, accompanied with the famous Inscription, *In hoc signo vinces*. "In this Sign thou shalt overcome." The other was then only in *Stucco*, in order to be executed in Marble by a young *Florentine*, [*Augustino*] who by what we saw in the *Stucco*, gave great prospect of a noble Performance. It represents *Charles the Great*.

I should have been counted by the *Romans* as great a Heretick in Architecture, as in Religion, had I there spoke All I thought, of the Front of that admirable Fabrick. The Parts are certainly very beautiful, grand and noble, the Pillars being nine foot in diameter; but the Whole is terminated by a strait Line at top, which (without any prejudice in favour of my own Country) I cannot think has so good an effect as the agreeable variety, which is given by the Turrets at each end, and the Pediment rising in the middle, of the front of *S. Paul's*. The Prints indeed give us a Prospect of two Side-Cupola's (together with the great one in the middle) which appear in the Draught to break the Line; but, in the Fabrick itself, are not seen at all as you approach it, being in reality cast back at a good distance from the end of it, so that the sight of them is intercepted, and quite hid from the Eye, by the afore-mention'd strait Line of the top of the Portico, which terminates the whole View, without any other Break, than what the Statues upon it give. *Bernini* seem'd of opinion, that something was wanting, and would have erected a Tower at each corner, of which my Lord *Parker* has the Design: But so heavy he design'd it, and (I think) had begun to make it, that 'twas thought it would have ruin'd the Portico; and some stick not to say, that That was his intent out of envy to the former Architect; so he was oblig'd to desist; and some of the Pillars intended for that, were employed in the Porticoes of the two Twin-Churches in the *Piazza del Popolo*. They have

a Story, that with some of his Superstructures he did occasion a Crack in the Cupola; which himself, by another Stroke of his Envy, was the accidental occasion of having discover'd to the Pope, [*Innocent X.*] who till that time was ignorant of it. The Story I heard is thus: At the four Angles, under the great Cupola, are the Statues of four Saints, made by as many several Sculptors. *Bernini* made one; another is that of *S. Veronica*, with the Handkerchief, on which the Form of our *Saviour's* Countenance was said to have been imprinted: This was made by *Francesco Mochi*; the Handkerchief and Drapery are very light, and seem as if moved by the Air. When the Statues were set up, the Pope came to see them, and several Sculptors along with him: When they came to that of *S. Veronica*, *Bernini* had a mind to carp a little, and looking at the Drapery, ask'd, Whence comes all this Wind? *Mochi* surpriz'd him with a sudden Answer, "From the Crack you made in the Cupola."—*Bernini*, struck with this unexpected Reply, and fearing the consequences of the Discovery, staid not to take leave, but immediately fled, and got into *France*, where he continued for some time; till at last he found means, thro' *Donna Olympia*, Sister-in-Law, and great Favourite of his Holiness, to make his peace. He made her his Friend, by presenting her with a Model in Silver of the fine Fountain which he propos'd to make, and at his Return did execute, in the *Piazza Navona*. I shall hereafter take more particular notice of this Fountain. The Reader will pardon this Digression: I was insensibly led into it.

The upper end of this Church stands to the West. There is no Separation of that part for a Choir, as is in *S. Paul's*, and other Cathedrals with us. A Side-chapel is appropriated to that purpose there; so that at first entrance there is a spacious open View continued quite to the further end of the Church; where, aloft, against the Wall, is plac'd the Chair of *S. Peter*, supported by the four Doctors of the *Latin Church**, and a Glory above, with Angels, &c. all of Copper, a most costly and noble Ornament. But the real Chair of *S. Peter* they pretend is within that which you see.

* *S. Jerom,*
S. Augustin,
S. Ambrose,
S. Gregory.

The Pavilion of the great Altar, which stands under the Cupola, is in my mind the finest Ornament in the whole Church; there is something in it so uncommon, and at once

so magnificent. It is the Work of *Bernini*: 'Tis supported by four wreath'd Pillars of *Corinthian* Brass, which was taken by *Urban VIII.* from off the Portico of the *Pantheon*; they are adorned with Festoons and Foliage of the same Metal, dispos'd in a most agreeable manner. There are little Angels of a fine Design, playing among the Vines, and some Bees (in allusion to the *Barberini* Arms) are seen upon the Leaves about them. These Pillars are by much the most finely adorn'd of any I ever saw. Whether the hint might be taken from *Raphael's* Cartone of the beautiful Gate of the Temple, I know not; but they put me much in mind of the Pillars in that.

They say that under this Altar are deposited half the Bodies of *S. Peter* and *S. Paul*, and that the other half of them is elsewhere; either at the old *Basilica* of *S. Paul* without the City, or that of *S. John Lateran*; I am not sure which. Above a hundred Lamps are continually burning before this *Depositum*, which is encompass'd with a Marble Balustrade. Not far from this Altar is an Image in Copper of *S. Peter* sitting, in the Action of Blessing; his right Foot is extended, and is considerably worn by people's kissing it, and rubbing Beads against it. On the Feast-day of that Saint, we saw this Image dress'd out in *Pontificalibus*, with a Canopy of State over head, and Lamps burning before it: The people incessantly coming in Shoals to kiss the Foot, rubbing their Beads, and some their Foreheads on it. Some will have this Image to have been an old one of *Jupiter*, turn'd into a *S. Peter*, led perhaps to that Guess, by some little resemblance which they might find between the countenance of this, and some which have been done to represent *Jupiter*. I know they have that Trick sometimes of changing an antique Idol into a modern one: (for I question much whether the ancient Images were more Idols, than some of the present ones are:.) But this I am inclined to believe was originally intended for what it is; for I take it to be a Cast from a Marble one, which, with several others that were formerly Ornaments of the old *Basilica*, serves now to adorn those Grotto's or Chapels under the new one. That Statue, they say, was made by order of *Constantine* the Great, who built the old Church; and it has enough of the coarse taste of those times.

The

The great Cupola is all wrought in *Mosaic*, as are the four Angles immediately under it. Within the Cupola itself are the twelve Apostles in several Compartiments, which fill the first great Circle that goes round the Cupola: Above them, Angels in like manner; and at the top of a Lantern, which rises above the Cupola, is represented the *Padre Eterno*, as an old Man with his Hands extended, perform'd in *Mosaic* too, after a very grand Design of *Annibale Caracci*. In the four Angles under, are represented the four Evangelists, of a great and noble Design.

Some of the Side-Cupola's are also wrought in *Mosaic*, after fine Designs of *Pietro da Cortona*, and others. They are going on with the rest. We went up into one, where they were performing the *Mosaic*, after the Design of *Carlo Maratti*. The Cartone upon which the Design was painted, was (as I remember) about the height of eight or nine Foot, and the breadth more. It was plac'd at some distance behind the Performer, parallel to the Wall upon which it was to be copied in *Mosaic*. The manner whereof is thus. The Artist sits upon a Bench, with bits of Marble, and of factitious Stones, seemingly of a glassy Substance, of several colours, lying on his right hand. The bits of Stone are most of them square, and larger or smaller, according to the Distance at which the work is to be viewed. They are of all Colours, in the several Degradations of them, from the lightest to the darkest, and lie sorted in several Boxes, like those for the Letters in a Printing-House. On his left hand lie the several Tools necessary for his work; and among the rest, there is fix'd upon the Bench a piece of Iron, with an edge on the upper side, like the end of a Chisel with the Edge upward, on which, with a Hammer, he forms the Bits, when there is occasion, to a proper shape or size, as the Work requires. In the Morning he spreads upon the Wall a Layer of Plaister or Cement of such breadth as can be cover'd with work in a Day: And then, being seated upon his Bench, and turning back from time to time to look upon the Picture, chooses out bits of suitable colours, and sticks them in the Cement, and with them forms the like Colours as he sees in the Picture he copies. The Cement, in which the Bits of Stone are stuck, is made of Marble, and *Tiburine* Stone, pounded to powder, together with Lime, and work'd up with Oil. As we went up we observ'd some

Mosaic, how perform'd.

E c

Mortars,

Mortars, where the Pilgrims work out their Penances, in pounding Marble to make Cement for the *Mosaic*.— So that if the Church was erected by the Piety, 'tis in some measure adorned by the Sins of the People.

A great part of this Church is already incrusted with Marble, and the rest is to be so: They are daily adding to its Ornaments; tho' it is at present without doubt the finest Temple in the World. 'Twere endless to enter into particulars of the Statues, Paintings, *Mosaics* and Basso-Relievo's which every part of it abounds with, together with the noble sepulchral Monuments of several Popes, and that of *Christina* Queen of *Sweden*, all adorn'd with curious Sculpture. The Body of that Queen is deposited within a plain Tomb in a Grotta under the Church, tho' her Monument be above. Every time one goes thither, fresh Beauties present themselves; and the Entertainment you find there is so far from giving Satiety, that the Pleasure still increases, upon every view of that noble Pile. The Ornaments are so many, and so curious, they strike you with such Amazement at first entrance, and the Eye is so call'd off from one Beauty to another, that 'tis some time before you can fix upon any in particular.

One pretty odd thing is observable among the Basso-Relievo's on the Brazen Gates, at the entrance. There are some Figures of *Heathen* Story intermix'd with the Foliage; *Ganymede* and the Eagle, *Jupiter* and *Leda*, &c. Whether they were taken from some *Heathen* Temple, I know not; but certainly they had been more suitable there.

The Illumination on the outside of this Church on the Eve of *S. Peter* is indeed a glorious Sight; they place the Lights in such a manner, all along the several Members of the Architecture, on the outside, and make 'em so to conform with Them, that the whole has (especially at some distance) the Appearance of a perfect Temple of Fire.

In the subterraneous Church are several beautiful Chapels finely adorn'd with Marble, &c. The whole is low, and has not so spacious a Look as that under *S. Paul's, London*.

They made us take notice of an Inscription in a Passage below, which leads to the Grotta-Chapels.

Huc mulieribus ingredi non licet, nisi unico die Luna post Pentecosten, quo vicissim Viri ingredi prohibentur. Qui secus faxint, Anathema sunt.

“ Into

" Into this place Women are not allow'd to enter, except
" only on *Monday* in *Whitsun-Week*; on which Day, Men in
" their turn are forbid to go in.— Whoever shall do contrary,
" Let them be *Anathema*."

Here are fix'd up in the Walls, and other places, several Ornaments of the old Church, *Mosaics*, Basso-Relievo's, old Statues, &c. The real Tombs of Popes, and other great Persons, whose honorary ones are above. There are likewise many modern Ornaments of diverse sorts. Among others of less note, we here observ'd four of the finest Pieces of *Mosaic* that I think I ever saw: They are after Designs of *Andrea Sacchi*, who was Master to *Carlo Maratti*. The Subjects are, *Christ* carrying the Cross, *S. Andrew* kneeling before the Cross he was going to be crucified on, the Death of *S. Longinus*, and, The *Inventio Crucis*, [the Finding the Cross.] Added to the Nobleness of the Design, the Colouring in these is the mellowest and most harmonious of any I have seen, in that sort of work. These adorn four Chapels in the subterraneous Church. Above, is the Bark of *Giotto* (so call'd from its being perform'd after his Design,) a piece of *Mosaic*, remarkable for its Antiquity, being near four hundred Years old; nor does it want intrinsic Merit; especially in the Figures, which are rather of a better Design than the Vessel is. The People, there, find a Mystery in this fluctuating Vessel, that 'tis an Emblem of the Church, toss'd and shock'd with the Waves of Persecution, but not sunk by them. This was one of the Ornaments of the old *Basilica*, but is now fix'd aloft within the new Portico, just facing you as you come out of the Church.

As *S. Peter's* is incontestably the noblest Piece of modern Architecture in *Italy*, so the *Pantheon* must as certainly be allow'd to be the finest and most perfect Remain of the antique; tho' it has undergone some Alterations since its first Building. The Portico at the Entrance, supported by sixteen Granite Pillars of near five foot diameter, besides Pilasters, of the *Corinthian* Order, each of one piece, makes a most magnificent Appearance. Upon the Frieze, in the Front, is an Inscription in very large Capitals, shewing by whom it was built:

R O M E. P A N T H E O N.

M. AGRIPPA L. F. CONSUL TERTIUM FECIT.

"*Marcus Agrippa*, the Son of *Lucius*, built it, when Consul
" the third time."

And in two large Niches, on each side the entrance into the Temple, are said to have been two Colossal Statues, one of the same *Agrippa*, the other of *Augustus Caesar*, his Father-in-Law. The *Corinthian* Brass, with which this Portico was cover'd, was taken away by * Pope *Urban VIII.* to make the Pillars at *S. Peter's* above mention'd, and a Cannon which is kept in the Castle of *S. Angelo*; as that which cover'd the Roof of the Temple itself had been before, by one of the Emperors, and carried to *Constantinople*.

The round Figure of the Temple has given it the common Name it now goes by, the *Rotonda*. There was formerly (they say) an Ascent of nine Steps to the Entrance of the Portico from without, but you rather descend to it now. The same has happen'd to most of the old Buildings, by the Access of Earth, (thro' the concurrence of several accidents) which has rais'd most of the Ground of *New Rome* considerably higher than that of the *Old*; which is evidently seen by *Trajan's* Pillar, the Amphitheatre, the Arches of *Constantine*, and *Septimius Severus*; particularly the last, where the Earth may have been rais'd more than ordinary by the Ruins of the old Capitol; which did stand, as the new Capitol likewise now does, upon the Hill just above this Arch. But, *Clement XI.* remov'd some of the Earth in the *Piazza* before the *Pantheon*, and thereby brought again to view some of the Steps of the Portico. The Case or Frame [*lo Stipito* as they call it] for the Brazen Gate which leads out of the Portico into the Temple, is, as they affirm, all of one intire piece of Marble: And by the strictest Observation I could make of it from the Ground, it does appear to have been so, before the accidental Crack, we see, was made in one part of it. It is about twenty-four foot wide, and must be at least twice so much in height. There are no Windows in the Temple; all the Light comes in at a circular

* They tell you still in *Rome* what was then said upon the Occasion, *Barbarini faciunt barbara* [the *Barbarini* do barbarous things.] But sure whoever sees the Pavilion in *S. Peter's*, will hardly wish the Metal in its old Place again.

circular opening in the Crown of the Vault, which has a fine Effect, and gives an awful Appearance.

There may be some Inconvenience from this Opening in foul Weather, but not much: for the Altars are all round the Sides, which are under Cover. It was anciently dedicated to *Jupiter* and all the *Gods*; as it is now to *S. Mary* and all the *Saints*; Omnibus Pl. vis still. for so is understood the present Dedication of it, *Sancta Maria ad Martyres*; and Their Statues do in part supply the place of the old *Heathen* Deities, which went round the Temple, of which it is said that the *Venus de Medicis* was one; and that in one of her Ears was hung a Pearl of *Cleopatra's*, of immense Value, the fellow to that she dissolv'd and drank. The Floor is of Marbles of several sorts. Among the huge circular pieces of Porphyry, that which is in the Center is perforated, to let off the Wet that falls. The great Vault of the Roof is divided into quadrangular Compartiments, hollowed; the Ribs (or Mouldings) left between them, all terminating upon a Rim which goes round the central Opening at Top.

Below, the Compass round is divided into eight principal Parts, reckoning the Gate at the Entrance for one. Opposite to that is a *Tribuna* for the Great Altar: This, as the other six principal Altars, are as so many Chapels, going beyond the general Circle; the Entrance into each is adorn'd with two noble Pillars, and as many Pilasters of *Giallo Antico*, *Corinthian*, fluted, the Capitals and Bases of white Marble. These support the great Entablature that goes round. Above that, there is a plain Wall; *i. e.* without any projecting Ornaments, which they call the *Tamburro* * of the Building, from its Resemblance to the Body of a Drum. But in the Marble Incrustation of this, there are the Representations of Pillars and of other Ornaments of Architecture inlaid; and this inlaid Incrustation they told us is antique as well as the rest. From the top of this *Tamburro*, springs the main Vault already mention'd, which makes the upper half of the Temple, as the Pillars with their Entablature, and the *Tamburro*, do the lower half: the height of the Vault being exactly equal to the height of the Upright below it. Between each of the Chapels or Altars before-mention'd, which go beyond the Circle, are so many lesser Altars within the Circle, each adorn'd with Pillars, Entablature and

* Drum

Frontispiece, of several sorts of Marble, Porphyry, Giallo Antico, &c. The flat parts are also all incrusted with Marbles. Some of the Incrustations within the Chapels are gone, but are intended to be restor'd. The great Altar is not yet made; the Model now stands without the *Tribuna*: Perhaps the Altar itself is to stand so, after the manner of the *Basiliche*.

These fine Pillars, and the other Marbles were clean'd by Order of *Clement XI.* and are, I think, as fine a Sight as can be seen. I find in *Desgodetz's* Description of this Temple, an Account of several Measures taken by him of the Diameter of the Floor, to find whether it is exactly alike each way; There is the Difference of an Inch and some odd parts of an Inch, in his several Measures; but his Medium is 133 Feet and about two Inches; not going beyond the great Circle of the Floor, into any of the further Chapels. Some of the Niches remain yet unfurnish'd with Statues; having at present only Models of such as are to be put there.

Here lie buried those two great Masters, *Raphael Urbin,* and *Annibale Caracci,* and have each their Bust of white Marble on their Monument. Under the Prose Epitaph of each is a Distich. That celebrated one under *Raphael's* is thus;

*Ille hic est Raphael, timuit quo sospite vinci
Rerum magna Parens, & moriente mori.*

Here *Raphael* lies, *Nature's* great Rival late,
In Life his Art she fear'd, in Death his Fate.

You'd expose your Judgment very much to censure, should you advance any thing at *Rome* in diminution of the Justness of Thought in this Epigram. 'Twas made by Cardinal *Bembo*.

The other is too mean to have any Defender; but, out of Respect to the Subject, I transcrib'd it; and the Translation ought to match the Original.

*Arte meâ vivit Natura, & vivit in Arte
Mens decus & Nomen, cætera mortis erunt.*

By my Art *Nature* lives, and in the same
(Tho' the rest die) my *Genius, Honour, Name.*

In the middle of the Piazza, just facing the Portico, is a handsome Fountain, adorn'd by *Clement XI.* with an Obelisk supported by four Dolphins of white Marble: As there is a little further, in the Piazza before the *Minerva*, another Obelisk set on the back of an Elephant, a noble Performance of *Bernini*. These Obelisks are likewise *Egyptian*, but of a far less Size than those before-mention'd.

Tho' there are Remains of some of the old Temples which shew them to have been of the oblong Figure, yet the greatest Number, by what appears of them at this day, seem to have been round: As the Temple of *Minerva Medica*, *Vesta*, *Fortuna*, &c. here; and those of *Venus*, *Diana*, *Neptune*, and others about *Naples*. But the *Rotonda* I have been speaking of, seems a good deal larger than most of them. This being so eminent a Remain of Antiquity, I have been the more particular in my Account of it, as it appears at present; in what shall be said of others, it may be sufficient to set down only what seem'd most remarkable in them.

The *Basilica* of *S. John Lateran* is very ancient; and is call'd *S. John* (as I before observ'd) the "Mother and Chief of all Churches ^{Lateran.} in the World." It takes its Name from the above-named *Plautius Lateranus*, who having been accus'd of forming a Conspiracy against *Nero*, upon the Discovery, his noble Palace was confiscated by that Emperor; and was afterwards by *Constantine* the Great turn'd into a *Christian Church*. Tho' it has since that time undergone much Alteration, there is now to be seen on one Side a considerable Remain of the ancient Palace; large Pillars with their Entablature, all of Porphyry. The Architrave of this Entablature seem'd to be larger, in proportion to the Frieze, than what is agreeable to the Rules usually given: but, without criticising on that Matter, if the rest of the Fabrick was once suitable, in Architecture and Materials, to what we still see of it, it must have been a most noble Pile.

They shew'd us, in the Sacristy of the Church, the Remains of some Appurtenances to the old Palace, which were found in the Ruins of it: they were Pieces of Conduit-Pipes for Water, on which were inscrib'd some of the Family-Names; on one was *SEXTI LATERANI*, on another was *CROVATI LATERANI*, in Characters legible enough; only

only, the initial Letter in CROVATI seem'd somewhat doubtful; nor do I remember that Word, or OROVATI (which possibly it might have been) in any other Inscription. The Nave of the Church is large, and finely adorn'd: The Twelve Apostles, twice as large as the Life, in white Marble, have a most magnificent Appearance: they are modern Performances, *i. e.* of the present Age; but by the best Masters in it, as Monsr. *le Grot*, *Camillo Rosconi*, &c. and some of them may justly be called very fine. They stand in spacious Niches, adorn'd on each side with Pillars of *Verd antique*; which were design'd by the Cavalier *Boromini*, who in some of his Works was a little particular in his Fancy; but in the main a great Master. Above these Statues are *Basso Relievo's*, six out of the *Old Testament*, and as many on the opposite side out of the *New*, by way of Type and Antitype.

Adam chas'd out of Paradise. *Christ* crucify'd.

The Deluge.

Christ baptiz'd.

Isaac going to be sacrific'd.

Christ carrying the Cross.

Joseph sold.

Christ betray'd.

The Passage of the *Red Sea*.

Christ in the *Limbus Patrum*.

Jona coming out of the

Christ's Resurrection.

Whale's Belly.

Above these, are as many Prophets, painted by the most eminent Masters of these Times, *Sebastian Concha* and others. The great Brazen Gates at the principal Entrance, they say were taken from the Temple of *Saturn* in the *Campo Vaccino*. The *Tribuna* at the upper End is wrought in *Mosaic*, between four and five hundred years old.

In this Church they shew *Aaron's* Rod which budded, and that of *Moses* wherewith he divided the *Red Sea*: and other Relicks, equally authentick, relating to Persons or Stories, in the *New Testament*.

There are many large, and some good Paintings in the Church; and in the Sacristy is a fine *Annunciation* in Oil, by *Mich. Angelo*; and a *Crucifixion* by the same Master, said to be that of which they tell the famous Story: but there are several others of which they say the same, which I have before taken notice of.

In

One of these
Rods, if not
both, is curi-
ously inlaid
with Ivory.

In a Room within the Sacrify is a Cartone of *Raphael* in black Chalk, a *Madonna* and *Christ*, and *S. John*.

In a Cloyster adjoining they shew'd us Pope *Joan's* Chair, or one, which, according to the old Story, Pope *Joan* gave occasion for. 'Tis a pierc'd Chair of *Rosso Antico* (not Porphyry

as some call it,) the pierc'd part is in this Form ; there is another hard by of the same sort; and our Antiquary assur'd us they were no other than old Chairs belonging to *Caracalla's* Baths, of which there were 600 in number; and that we Protestants took occasion to make that Story from an old wooden Chair, which is near the other, where he said the new Popes are now seated, when they come to take possession of *S. John Lateran*, soon after their Election.

A little further he shew'd us a Porphyry Pillar, on which they say the Cock perch'd, by whose crowing *S. Peter* was put in mind of his having denied his Master. There is a Brass Cock on the Top of it, and he told us the common People do believe, that That is the very same individual Cock, turn'd into Brass. Beyond that, they shew a Porphyry Stone, on which the Soldiers cast Lots for our *Saviour's* Garment.

Near these was a perfect Tree of a Cross carried by a Pilgrim *ex Voto*, or for Penance, from *Bohemia* to *Rome*, the year before we saw it there: I believe I saw the same Cross, and him who drag'd it thither, upon the Road in *Lombardy*. See Page 29.

There is an Altar of Marble, on which 'tis said an Unbelieving Priest presuming to consecrate the Host, the Wafer slipt from between his Fingers, forc'd its way thro' the Marble Table, and stuck to one of the little Pillars underneath, and there left its Impression in the Colour of Blood.

At a Corner of the same Cloyster they shew the Porphyry Sepulchre of *S. Helena*; a very large one, with a Cover like that of *S. Constantia* in the Temple of *Bacchus*. It has *Basso Relievo's* on it, Men on horseback, and other Ornaments.

Before the usual [tho' not principal] Entrance into this Church, stands the highest Obelisk in *Rome*, all inscrib'd with Hieroglyphicks, which are said (but with what Certainty I know not) to signify the Praises of King *Rameses*. It was consecrated to the Sun in *Egypt*, and brought to *Rome* from *Alexandria*,

where it had lain some time, by *Constantine* the Great, *Trecentorum Remigum impositus Navis mirande vastitatis*: "Upon a Vessel of a wonderful vast Size, with three hundred Oars." It was then plac'd in the *Circus Maximus*, out of whose Ruins it was dug in several Pieces, was join'd together, and set up where it is by the Cavalier *Fontana*, at the Command of *Sixtus Quintus*, to whom modern *Rome* owes a great Share of its Glory.

Near adjoining is the Baptistry of *Constantine*, antique, being the Place where they say that Emperor was baptiz'd by *S. Sylvester*: It was part of the old *Lateran* Palace; 'tis now finely adorn'd with Paintings, which are chiefly the Story of *Constantine*: two by *Carlo Marat* in Fresco; others above, within the Cupola which is over the Font, by his Master *Andrea Sacchi*, in Oil; some by the Cavalier *Camassei*, and other hands, finely perform'd. Besides the usual Subjects, as the Apparition of the Cross, the Battle and Triumph, &c. there is one, where several Bishops of those times prefer'd Accusations against one another to *Constantine*, who would not look into any of them, but order'd them all to be burnt before him.

The Font-part of the Baptistry is surrounded by eight large Pillars of Porphyry, with as many of white Marble over them, which support the Cupola above. Here we saw a few baptiz'd.

Near this Church is a large Hospital, and a Palace; both built by *Sixtus Quintus*: The last he did not live to finish, at least not to inhabit.

Scala Santa.

A little further is the *Scala Santa*; they say that these are the very Stairs our Saviour went up, to be examined before *Pontius Pilate*; and that they were brought from *Pilate's* Palace at *Jerusalem* by *Helena* the Empress, Mother of *Constantine*. They are of Marble, and have a sort of Chanel, which seems to have been cut all along the Top of each, parallel to the Edge, for it does not seem such as could have been made purely by wearing. None are to go up these Stairs, but upon their Knees, saying a *Pater Noster*, and *Ave Maria* at every Step; for the doing of which, they obtain a Remission of a third Part of their Sins. We saw a Pilgrim creeping up them, and exercising the Discipline on his Back all the way.

The

The Form of Begging in the Neighbourhood of these Stairs is, that you'll give them a *Bajoc**, and they'll go up the *Scala** Ten of them make about 6d. English. *Santa* for you.

At the Top of the Stairs is a Crucifixion, the *Blessed Virgin* and *S. John*, painted by *Cigoli*; and beyond that is the *Sanctum Sanctorum*, a Repository of Reliques. Parallel to the Ascent of these holy Stairs, are two pair more on each side, which lead up into a Portico or Gallery, common to them all. These were made by *Sixtus V.* for the Conveniency of the Devout, and there is a handsome Front of the *Doric* Order to the whole.

The Church of *S. Maria Maggiore*† had the place of its Foundation pointed out by a Miracle, according to the Story they tell, which is this; That two rich Devotees, who had a mind to build a Church, to the Honour of the *Blessed Virgin*, besought Her to signify to them her Pleasure where she would have it built. It was revealed to them that they should build it in such Place as they should find next Morning cover'd with Snow. This accordingly they found on the *Esquiline* Mount the fifth day of *August*; so to work they went; and built the Church there: and annually on that day, they still gather Leaves of some small white Flowers, and strew them on the Top of the Church, and about it, in memory of the miraculous Appointment.

This Church is very noble and magnificent, as well as ancient. The back Front, which makes much the greatest Appearance, is modern: The Portico at the principal Entrance is ancient, supported by antique Pillars, and is adorn'd with old *Mosaic* Work. The Pillars which are on each side the great Nave are antique; there are several smaller, which support Tabernacles, ‡ There are forty of them taken from the Temple of Juno Regina. towards the upper End of the Church; these are antique likewise, of beautiful Colours, and rare kinds of Marble; particularly the *Cipolino*, so called, from the Resemblance of its Veins to an Onion cut across: And another, tho' only black and white, singularly priz'd, for the exquisite Delicacy of these Colours (if such they may be call'd) and the Beauty of the Veins. This sort is called the *Nero e Bianco degli Antichi*, [the Black and White of the Ancients], and properly, for there is no Quarry of it now known; nor indeed is there any of the Stone in *Rome*, that I cou'd hear of, besides what is here, and in the Church of

** Their Palm is about nine Inches English.* S. *Cecilia*, which I shall after take notice of. It is mention'd by *Pliny*, as what was very scarce in his Time. This Stone is valued at 15 Pistoles per Palm *. Four Pillars of Porphyry support the Tabernacle of the great Altar. There are two Pillars of *Marmo di Porta Santa*, a beautiful reddish brown, with transparent Veins. They have no other Name for this Marble, it being very scarce, and call it so because the Frame of the *Porta Santa* [holy Gate] at St. *Peter's* Church is of the same sort. We saw a vast Pillar of the same kind, unpolish'd, of fifteen Foot and a half diameter; it lay near the *Tiber*, and very likely in the same Place where it was first landed, for it wou'd be no small piece of work to remove it. At one end is engraved, *Imp. Caf. Domitiani Aug. Germanici*, N. III. This no doubt was intended with others for some great Work of that Emperor, which possibly might be prevented by his Death.

Indeed among all the Remains of Antiquity scarce any thing I think is more entertaining than the Columns, of an incredible Variety of Marbles, (if by that general Name we may call all those beautiful Stones,) which were collected from all parts of the Universe, when the *Roman Empire* was in its fullest Extent and greatest Glory. Of these Columns, besides such as have been erected in later Fabricks, many others are kept in the Palaces, without being put to any other use, than sometimes to support Busts at the Top of them, and often without any thing at all, as being esteem'd a sufficient Sight themselves; as particularly at the *Palazzo Bracciano*.

The two great Ornaments of this Church, are the magnificent Chapels of *Sixtus V.* and *Paulus V.* on each side the Church, opposite to each other. These Chapels perfectly match one another, and are both surprisngly fine. The Cielings are of *Stucco* gilt; and the Walls perfectly cover'd over with Marble, Sculpture and Painting. In each of them is the Monument and Statue of the Founder of the Chapel on one side of it, and on the opposite side is that of the Patron or Benefactor of the Founder. The Founder in each is kneeling, and the Patron is sitting, and under each of the Patrons is expressed that it is *grati animi Monumentum* [a Monument of a grateful Mind.] The Patron of *Sixtus V.* was *Pius V.* who had made him Bishop of

S. Agatha, and a Cardinal. The Patron of *Paulus V.* was *Clement VIII*; under his Monument is wrote, *Clementi VIII. P. M. Paulus V. P. M. Rom. grati animi Monumentum posuit.* And under his own is, *Paulus V. P. M. mortis memor, Vivens sibi posuit.* “*Paul V.* Pope, being mindful of Death, created “this for himself in his Life-time.” Besides the like Inscription of Gratitude under that of *Pius*, as there is under *Clement's*, there are large Accounts inscrib'd in Marble of some of the Actions of the former, as a temporal Prince, with Basso-Relievo's representing them. I transcrib'd one of the Inscriptions.

Selinum Turcarum Tyrannum, multis insolentem victoriis, ingenti paratâ classe, Cyproque expugnatâ, Christianis extrema minitantem, Pius V. Fœdere cum Philippo II. Hisp. Rege ac Rep. Ven. inito, M. Ant. Columnam Pontificia classi præficiens, ad Echinadas Insulas, hostibus 30000 cæsis, 10000 in potestatem redactis, triremibus 180 captis, 90 demersis, 15000 Christianis a servitute liberatis, precibus & armis devicit.

The Substance of it is, that *Pius V.* in alliance with *Philip* the Second of *Spain*, and the Republick of *Venice*, having made *M. Ant. Colonna* Admiral of his Fleet, with his Prayers and Arms, gave a great Overthrow to the *Turks* (who were grown insolent with their Victories, having taken *Cyprus*, and threatening utter Ruin to the Christians) at the Islands *Corzolari*, in which engagement were 30000 of them kill'd, 10000 made Prisoners, 180 Gallies taken, and 90 sunk, and 15000 Christians delivered from Slavery.

Another is upon his assisting *Charles* the Ninth of *France* against his rebellious Subjects, and resettling him in the Throne.

The Statue of *Sixtus V.* tho' it be not of the highest Taste of Sculpture, is very good *, and the Face must have been like him: * 'Tis the Work of Val-soldino Lombardo. for in the very Marble-Countenance one may read the Character of the Man; the Subtlety of the Fox, and the Courage of the Lion, and an Air of Pleasantry mix'd with a good deal of Design. In the middle of this Chapel is an Altar most richly adorn'd with Statues of Metal gilt; and under it is kept what they say is the Manger, where our *Saviour* was laid: whence it is commonly called the Chapel of the *Præsepe*.

In

In the Chapel of *Paulus*, the chief Altar is at the further end, fronting the Entrance, and is as fine as can well be imagined. It has four Pillars of oriental Jasper fluted, with Pedestals of that and Agate; and Ornaments, dispers'd in other parts, of several sorts of precious Stones. Besides the Marble Statues, and Basso-Relievo's, the Decorations of gilt Metal and other curious and rich Materials, there are fine Paintings of *Guido Reni*, Cavalier *Arpinas*, and other Masters; and a *Madonna*, painted by *S. Luke*, in that curious Taste of Painting which has been already spoken of.

Before the Back-front of this Church stands a Granite Obelisk, which anciently stood (with another answering to it) before the Entrance to the Sepulchre of *Augustus Cæsar*; as is intimated in one of the Inscriptions.—*Christi Dei in æternum viventis cunabula letissimè colo, qui mortui sepulchro Augusti tristis serviebam.*—"I who with Sorrow served at the Sepulchre of the dead *Augustus*, now most joyfully pay Homage to the Cradle of *Christ God* living for ever."

There is another Inscription pretty remarkable; but as it relates to a Legend in the Church *de Arà Cæli*, without which it is scarce intelligible, I shall forbear setting it down till I come thither.

This Obelisk was erected by order of *Sixtus V.* and from it is a Prospect of the *Strada Felice*, (above mention'd) of above a Mile long that way, strait as a Line, which he likewise made, and called by his own Name.

Before the other Front, is placed a noble *Corinthian* Pillar, fluted, which was taken from the Temple of *Peace*: It was the only intire one remaining there. This Pillar was erected by *Paul V.* and inscrib'd, *Beatissimæ Virgini, ex cujus visceribus Princeps verè Pacis genitus est.* "To the most blessed *Virgin*, out of whose Womb He that was truly *Prince of Peace* was born."

Henry IV's
Pillar.

A little further, going towards the Church, called of *Santa Croce in Gierusalemme*, is a Pillar of another kind, one that has nothing to do with Peace: 'Tis the Pillar of *Henry IV.* of *France*. When that Prince embrac'd the *Roman-Catholick* Faith, the

* Clem. VIII. Pope * requir'd he should erect at *Rome* in memory of his Conversion, a Pillar, with a Cross on the top, and this Inscription, *In hoc signo vinces*; [under this ensign thou shalt conquer;] alluding

alluding to the Story of *Constantine*, who upon a Vision of such a Cross, with these Words inscribed, turned *Christian*, and vanquished his Enemies. *Henry IV.* consented, but made the Pillar exactly in the form of a Cannon; on the top of which he placed a small Cross, and caused the Inscription [*In hoc signo vinces*] to be written round the Body of the Pillar or Cannon.

Sir *P. Rycaut*, in the Life of *Clement IX.* tells us, "That the *French King* having allow'd this Pope to demolish the Pillar which was erected at *Rome* in the time of *Alexander VII.* for a Memorial of the Banishment of the *Corfi*, the Pope in like manner gave Licence to the *French* to take away and demolish the Cross which was erected at *Rome* over against the Church of *S. Anthony*, in the time of *Clement VIII.* in Memorial of the Conversion of *Henry IV.* to the *Roman Faith*." He must mean the same that we have been speaking of, which stands in the place he describes: But there it still stands; and it seems strange to me, that *Clement IX.* should think the *French* would use the Liberty he gave them to take it down; and more strange indeed that *Clement VIII.* should allow it to be set up, in the form we see it.

The Church of *Santa Croce in Gierusalemme* is more remarkable for its Antiquity than any extraordinary Beauty. It was built, as they say, by *Constantine*, and consecrated by *S. Sylvester* in the Year 319. It has a good deal of old *Mosaic*, and some few good Paintings. The *Tribuna* is painted by *Pinturiccio*, the Story of *S. Helena's* finding the Cross at *Jerusalem*: in memory of which, the Church takes its Name. They shew a Statue of her, which is very excellent from the Head downwards, but that part, I believe, was made long before she was born, (for it has the appearance of the true antique,) and the Head long after she was dead. Here they pretend to have several Reliques relating to our *Saviour's Crucifixion*: The Dice, the Sponge, and the Superscription.

The Church of *S. Bibiana* is little and ordinary enough: 'Tis visited by Strangers for the sake of an admirable Statue of that Saint in white Marble by *Bernini*, which is esteem'd by some the chief of all his Works. Below the Altar, is a Vase of oriental Alabaster, wherein is kept the Body of that Saint. It was brought from the *Mausoleum* of *Augustus*. Above the Pillars,

Pillars, on each side the Church, is painted her History in Fresco, by *Pietro da Cortona*, and *Augustino Ciampelli*. They shew the Pillar to which she was tied, when scourg'd to death.

Whoever has a mind to know all the Virtues of *Holy Water*, may read them at large in this Church, in a Tablet hung against the Wall.

To tell the Reader that the Churches of the *Jesuits* are magnificently fine, and excessively rich, is very unnecessary; and to attempt a Description of them, in a manner endless. The Beauty of the Altars is perfectly surprising, both for Materials and Workmanship. There is none strikes you more than

Grand Giesu.

That of *S. Ignatius* in the *Grand Giesu*, where is a Statue of that Saint in Silver seven foot high; the Ornaments of his Habit are set thick with Jewels. This is shewn only on great Days. At other times 'tis hid by a good Picture, which closes the Nich it stands in. The Architecture about the Altar is nobly design'd, and exactly executed; the Pillars on each side are fluted with *Lapis Lazuli*; the Capitals and Pedestals are of gilt Metal, and narrow Ribs of the same Metal go along between the Flutings. On the outsides of these, are noble historical and emblematical Sculptures in white Marble, [*altissimo Relievo*] full as big as the Life*. This is esteem'd one of the finest Altars in Rome. 'Tis hard indeed to say which is the finest of all, some excelling in one particular, some in another.

* Done by le Grot.

S. Ignatius.

That of the *Beato Gonzaga* in the Church of *S. Ignatius* at the *Roman College* is little inferior to the last mention'd. The Cieling of this Church is painted by *Padre Pozzo*, well known by his Book of Perspective. The Colouring is lightsome and gay, but not very strong. If in his famous Cupola here, he had given us a little less of the Strength, and more of the Lightfomness, it would have had a better Effect; not but that it is extremely fine as it is. It is indeed but the Representation of a Cupola upon the flat Roof; it's made in that part of the Church, where, if real, it ought properly to be; and from the place mark'd out on the Floor, in the middle of the great Nave, to view it from, one would almost imagine it were so. It is not unlikely that he might industriously make the main Body of it the darker, the better to set off a *Cupoletta* or Lantern which seems to rise in the Crown of this painted Cupola, and to attain that surprizing Effect,

Effect, that the Light seems to come through it, tho' there be no real opening in it: and if he has for that purpose a little overdone it in the Shades, the other Excellencies of the Performance make full amends. There is, I think, a Print of this Cupola in his Book of Perspective.

The little Church of S. *Andrea*, belonging to the *Noviciates* of the *Jesuits*, is as beautiful as can be imagined; 'twas built by *Bernini*: He seems to have taken his Thought from the *Pantheon*, particularly in his Disposition of the Altars. The Church is of an oval Figure, wherein perhaps he might industriously vary from the other, that the Imitation might not be so easily perceiv'd: but that seem'd to me the only thing one would wish otherwise in it: and the Entrance is at the Side of the Oval, which I think is far from mending the matter. No Cost has been spar'd in the adorning it. 'Tis all incrusted with the finest Sorts of Marble; the *Stucco*-Roof adorn'd with Foliage gilt, and enliven'd with Figures of Angels and little Cherubs, is as beautiful as can be imagin'd: A little Cupola, in the middle, has a border round its bottom almost fill'd with exceeding pretty Heads of Cherubs; some vacant spaces are left, which seem ready to be supplied by others that are coming down along the sides of the Cupola. The Beauty and Richness of some of the Altars and Tabernacles, having their whole Friezes and other flat Parts of the finest colour'd *Lapis Lazuli*, adorn'd with Foliages of Silver gilt, between the Parts whereof you see the beautiful Variety of Stones, are hardly to be expressed. The Altar-pieces, in the little Chapels that go round, are painted by very good Hands, *Carlo Maratti*, *Padre Pozzo*, *Guglielmo Borgognone*, *Giacinto Brandi*, and *Baciccio*.

S. Andrea de' Giesuiti.

In an Apartment of the Convent, by this Church, is a beautiful Statue in Marble of *Beatus Stanislaus* lying on a Bed, perform'd by Monsieur *le Grot*, an excellent Artist.

'Tis no wonder the Churches belonging to the *Jesuits* should be rich; some of those, even of the begging Orders, are so to a great degree. That called S. *Maria della Vittoria* belonging to the *Carmelitani Scalzi*, a bare-foot Order, (whose merry Emiffary, *Fra Stephano*, well known to all the *English* that come to *Rome*, made us frequent Visits) is all overlaid with Marble, Gilding, Sculpture, and fine Painting: So rich have they

S. Maria della Vittoria.

taken care to make their Church, out of the Alms they receive; for they have no Possessions, but subsist altogether upon Charity, which I believe is scarce ever wanting to them: the Zeal of the People in that Country, excited by the Artifices of the Priests, is such, that many are open-handed to Them, whose own families suffer for it.

There are several Paintings in this Church by *Guido, Domenichino, Guercino*, and other great Masters. One whole Chapel is painted by *Domenichino*. But what makes the noblest Appearance, is the Chapel of *S. Teresa*. The Statue of that Saint dying away, and the Angel comforting her, in white Marble, is esteem'd one of the principal Works of *Bernini*: There is a wonderful Expression in the Countenance of the Saint; the Angel I did not so much admire. The Vault of this Chapel is finely painted by *Baciccio*, the Subject is a Glory, with Angels.

S. Filippo
Neri.

The Church of *S. Filippo Neri*, commonly called *la Chiesa Nuova*, the new Church, is a fine Structure, and has some excellent Paintings; the Cieling, Cupola, and Tribuna, all by *Pietro da Cortona*. The Blessed Virgin crown'd, by the *Cavalier Arpinas*. Two Pieces by *Barocci*; two by *Lazaro Baldi*, oval; three of *Rubens*; not his best Manner. A Madonna by *Carlo Marat*, his best Manner; an admirable Picture, both for Design and Harmony of Colours.

S. Nicola To-
lentino.

The Church of *S. Nicola Tolentino* is a new Church too, and most exquisitely adorn'd with Marble, Gilding, and Painting by *Lazaro Baldi, Ciro Ferri*, and other eminent Masters, with a noble Piece of Sculpture at the great Altar, by *Algardi*.

S. Andrea della
Valle.

The Church of *S. Andrea della Valle* is a large and noble Structure. The Cupola, painted by the Cavalier *Lanfranc*, considering it in all its Qualities, the Grandeur of the Design, the Freedom of the Execution, with the Beauty and Harmony of Colouring, is a surprising Performance, and may, I think, at least compare with any other whatever. The Story is the *Assumption* of the *Blessed Virgin*, with the Apostles round the Bottom; and above are Angels playing on musical Instruments. In the Angles below it, are the four Evangelists, by *Domenichino*, well worthy to accompany the other. The Tribune of the great Altar, representing the Story of *S. Andrew*, in several Compartments, is finely painted by *Carlo Cignani*, and the Cavalier *Calabrese*, Disciple of *Lanfranc*. In

In an Apartment adjoining to this Church, on *Wednesdays* Exorcism. in the Afternoon, is perform'd the Ceremony of Exorcism, and they never fail of Persons possess'd with Devils for them to cast out. Some of them might possibly be poor Creatures troubled with real Fits, Hysterick, or such like; but others there were that, I believe, could be possess'd or not, just as they pleas'd. A sturdy Beggar, that kept his Station in a place we often pass'd by, was once under Exorcism when we came to see the Ceremony. Whether the Fellow were conscious that we knew him, and that we had some check upon his Devil and put him out of his play, I can't tell; but he acted his part in a very clumsy and awkward manner, manifestly affected. Some *She-Dæmoniacks* the holy Father found difficulty enough to deal with; their Agitations and Convulsions were very strong, and most of their Fits came upon them just as they were going under the Priest's hands. Violent shaking of the Head, gogling of the Eyes, and foaming at the Mouth, were the chief Symptoms; these were follow'd with swelling of the Breast, and sudden Springs and Bounces. When the Holy Water was sprinkled, the Dæmon was most outrageous; and then a little stroaking and soothing was necessary to abate the Fury. When the Dæmon was tired, the poor *Pythonissa* lay a while as in a Trance, and then all was well. As we came out, the Exorcist told us that sometimes he had fetch'd Iron Nails out of some of them, *Così lunghi sicuro* [thus long for certain] marking out the Length of his Finger.

I was once ask'd by one in *Rome*, Whether we had any Miracles in *England*? I told him no: Neither had we any *Dæmoniacks*. And, to speak the truth, I believe they have no more than we: I am afraid the same may be said of their Miracles too; But, the People must be amused every way, and if there were no *Dæmoniacks*, there would be no Exorcisms.

The Church of *S. Katharina di Siena* is so exactly finish'd in S. Kath. di Siena. every Part with Marble, Gilding, and their other usual Ornaments, that it looks like a perfect Cabinet. The Paintings on the Cieling are by *Louigi Garzi*.

In this Church we saw a Nun (a noble Lady) receive her Nun habited. Habit. She came into the Church dress'd as rich as hands cou'd make her. Her Hair was perfectly powder'd with Jewels, and her Clothes set thick with them. She was plac'd in a Chair

Before the great Altar, while an Oration was spoken in praise of the Monastick State, applauding her Choice of it, and magnifying her pious Resolution to abandon the Vanities of the World, that she might become a *Sponse of Christ*. When that was over, she advanc'd to the Bishop, [since Cardinal *Comi*, Brother to the Pope, who was elected that Morning]. She came with all the Appearance of Complacency and Satisfaction that it was possible for her to put on; yet we cou'd not but fancy her Smiles a little forc'd. Some Ladies, her Relations, then began to riste her of all her Finery, and disengag'd With some difficulty the Jewels from her plaited Locks; off went her rich Brocades, and stript she was of all to her Bodicee. Then the Bishop cut off a Lock of her Hair, which was put with the Jewels into a large Silver Basin. Then they went to dressing her, which was much sooner perform'd than the Undressing. A little Cap of white Crape, and a plain Garment of the same, were soon put on; a Crown of Thorns was set on her Head, a Lilly, the Ensign of the *Order she was enter'd into, put into one hand, and a Crucifix into the other. Thus she went (poor Lady) attended with Tapers and Anthems, in the Bloom of Youth, into close Durance, there to spend her Days, and grow old, within Stone Walls and Iron Grates. She was a handsome fresh-colour'd young Lady, and seem'd of a Constitution that Nature had meant for another way of Life.

* S. Dominic.

How far this Lady might be consenting to so great a Change of Life, she best knows; for a Consent is necessary: but, with respect to some, I have been well assur'd, that 'tis such a Consent, as People at Sea give that their Goods may be thrown over-board in a Storm; and a perfect Storm it is that these poor Creatures undergo, when fair Means and fine florid Stories won't do: 'Tis represented to them such a Scandal and Shame to refuse, they are so teas'd and perplex'd, not only by their own Relations, but by the Priests and Abbesses, and others of the Religious, that they are at last reduced to the Condition of the Lady, who was so closely pursu'd by her Lover, that at last she said she must marry him to be rid of him.

I was told by a grave Person in *Rome*, one of their own Religion, and in Orders too, That as he was once talking at the Grate with a Nun of his Acquaintance, another of them, who

who was detain'd there contrary to her Inclinations, came, in a perfectly frantick manner, into the *Parlatorio**, tearing her Hair, and making hideous Complaints, and crying, *Pregate Dio per mi' son' desperata*. "Pray to God for me, I am in "Despair." 'Tis certainly a most grievous Hardship upon these poor Creatures, (whether menaced or decoy'd into Profession, at an Age they cannot judge what they are doing) to keep them there afterwards contrary to their Inclination, and perhaps the violent Impulses of a Constitution, which may become more rebellious through the Notion of a perpetual Restraint.

* An outer Common-Room, from whence our Parlour.

I saw a young Creature take the Habit at *Milan*, whose elder Sister had been a Probationer in the same Convent; and when the time came for her Profession, truly she wou'd not be profess'd: All the means her Relations or the Priests cou'd use, were in vain; then they remov'd her from that Convent to the Female *Capuchins*, to try whether the Severity of that Order wou'd reconcile her to the other, which was more easy: but, 'twas all one to her, they were all Nuns, and a Nun she wou'd not be; and bravely stood it out to the last. When they found they cou'd do no good with her, they fairly dismiss'd her; and soon after she got a good Husband. She was there to attend the Ceremony of her Sister's Admission into the Convent; dress'd out in her Wedding-Clothes, and richly bedeck'd with Jewels; and seem'd very well satisfy'd to find herself on the right Side of the Gate.

The Door of the Convent was flung open upon this Occasion; whither the fair Prisoners came by turns to see the Company, and talk with their Friends at the Entrance. There was a handsome Entertainment of Chocolate and Fresco Liquors, and very free Conversation. They bade me be sure when I return'd into *England*, to persuade some of my Relations or Acquaintance to come and be amongst them. The poor Girls seem'd overjoy'd at a little Converse with Strangers; divested now of all artificial Reserve, which is of no use in a Cloyster.

In the Church of *S. Agostino* is a fine Picture of *Raphael*, representing the Prophet *Isaiah*, and two Angels. It is painted in a grand Style, and, as we were told, in Emulation of *Mich. Angelo*, after he had drawn the large Head in the *Piccolo Farnese*, in *Raphael's* absence; which I shall take notice of, when

I come to speak of that Palace. There are several other very good Paintings and Sculptures. The Church itself is of the plainer sort.

S. Onuphrio. We went sometimes to visit the Hermits of S. *Onuphrio*, from whose Convent is a fine Prospect of the City; as there is too of *Frescati*, Mount *Algido*, and other parts of the Country. From hence we had the entertaining Sight of the *Girandola*, and other Fire-works on the Castle of S. *Angelo*, upon Occasion of the Pope's Accession.

They say that this S. *Onuphrio* was Son to a *Persian* King, was expos'd in a Forest, and suckled by a Deer; and that every Year, on the twelfth of *June*, the Deer of the Neighbourhood come and pay homage to his Shrine. In their Church is a Statue of the Saint with his Hair and Beard reaching as low as his Knees*. There is likewise *Tasso's* Monument, with a good Ritratto of him.

* I have seen
our British
Druids repre-
sented much
after the same
manner.

In the Garden of these Hermits we saw great numbers of the *Lucertole*, or shining Flies, frisking about, and dancing by their own Light. Some have wrongly asserted that these Creatures shine only while they fly; as if their Light proceeded entirely from their Motion: 'Tis no such thing: I once saw a little Boy that had patch'd his Face with them; he came into the Coffee-House, and there they shone as they stuck on his Face, notwithstanding the Light of the Candles. I afterwards crush'd one of them, and the separated parts all shone.

Madonna del
Portico.

In the *Madonna del Portico*, called likewise the *Madonna in Campitelli*, a pretty Church, built by *Bernini*, is a Chapel of the Family *Altieri*, a great Family in *Rome*, where are Monuments of a Husband and Wife opposite to each other; the only Inscription on hers is *Umbra* [Shadow], on his *Nihil* [Nothing]. Busts are on their respective Monuments.

At a considerable Height above the great Altar is a Cross of oriental Alabaster, fix'd in the Wall by way of Window; for it transmits the Light, and that in a glorious manner; this Cross was cut out of part of an old Pillar that was taken from *Livia's* Portico. Where this Church stands they say there was formerly a Temple of *Apollo*, and that it was built with part of the Materials.

The

The Chapel of the *Monte di Pietà* is all incrusted with Marble, and has some fine modern Sculptures. A dead *Christ* in *Mezzo Relievo*, by *Domenico Guidi*. *Tobias* signing a Writing for the Payment of Money, by *Monf. le Grot* *. *Joseph* giving Corn to his Brethren.

Monte di Pietà
* The original Model of this, in Terra Cotta (and a very fine one) is now in England.

There are Niches for four Statues, which they were at work upon when we were there; *Fides*, *Spes*, *Charitas*, *Eleemosyna*: [Faith, Hope, Charity, Alms]: The painted Models were then in the Niches. Charity was express'd by a Woman accompanied with some Boys, whom she was embracing; Alms, by a Woman giving something to Boys, that accompanied her. The former has the Emblem of a flaming Heart.

The Ornaments of this Chapel are suited with an Allusion to the Business of the Place, to which the Chapel belongs, which is a great Bank for Money; and in which there is an Office for the lending of Money out upon Pledges, and particularly small Sums to poor People: If the Sum exceed not fifty Crowns, they may have it without Interest for twenty Months; if it do exceed that, it is liable to Interest, of only 2 per Cent. And there is a way whereby People avoid this too, by taking out the Money they want in several Sums of fifty Crowns upon different Pledges, and perhaps at a little distance of time between the one and the other: The Pledge is to be the Value of one Third more than the Sum borrowed.

The Church of *S. Pudens* and *Pudentiana* was once (as they say) the Palace of the former, a Senator of *Rome*, converted to the Faith by *S. Peter*, who also lodged with him; and there is in the Church an Inscription to that Purpose: *Hæc Ædes primum Hospitium S. Petri*. "This Edifice was *S. Peter's* first Lodging."

In the fine Chapel of *Duke Gaetano* in this Church, are some beautiful Pillars of *Giallo Antico*, taken from *Dioclesian's* Baths; and of *Granitella Orientale*, called also *Pediculosa*, from little Specks in it, which they fancy to have some Resemblance to Lice.

Here are fine *Mosaics* in Compartiments, from Designs of *Zuccharo*, the Story of *S. Pudentiana*, and her Sister *Praxedes*, gathering up the Blood of the Martyrs. And other Stories. There is a Well in the Church, in which, they say,

are

are the Bones of 3000 Martyrs; which probably gave occasion to an Inscription in this Church, which promises to such as pay their Devotions here, an Indulgence for 3000 Years, and a Remission of a third part of their Sins.

S. Pietro in
Vincoli.

The Church of *S. Pietro in Vincoli*, is now near the Ruins of the Baths of *Titus*, and is said to have been once a Part of them. The most remarkable thing in this Church is the noble Monument of *Julius II.* the Design of *Mich. Angelo*, with the majestick Statue of *Moses* in the middle of it, more than twice as big as the Life; (which is pretty well known by the Prints :) Perform'd by that great Sculptor's own hand, and esteem'd equal to the generality of the Antique. — The Figures on each side the *Moses*, and fine *Grotesque Basso Relieues* on the Pedestals, are said to be by *Mich. Angelo* himself too. One of those Figures is intended to represent the contemplative, the other the active Life; tho' both shew Contemplation enough. The one looks downwards, the other looks upwards, both in a thoughtful manner. The later, as I remember, they call'd the Active; tho' I think I should not have done so. These two Figures are said by others to have been only design'd by *Mich. Angelo*, and cut by *Rafaele da Monte Lupo*. A full Account of this Monument is to be seen in *Condini's* Life of *Mich. Angelo*.

They keep in this Church the Chain wherewith, they tell you, *S. Peter* was bound; it is expos'd and kiss'd with great Devotion by the People on the Feast Day of *S. Peter*, in *Vincoli*, which is the first of *August*, N. S.

S. Martino.

The Church of *S. Martino ai Monti* is part of the Baths of *Trajan*. Under it are some Pieces of the old *Mosaic* Floor, and other Remains of the ancient Building. The Pillars of the Church are antique, taken from the Baths; The Capitals seem modern; the Order is *Corinthian*. In this Church they say the *Christians* had the first free Exercise of their Religion in *Rome*. Here are some fine Landskapes in Fresco of *Gaspar Poussin*.

Dell' Anima.

In the Sacristy of the Church call'd *dell' Anima* is a fine Picture, an Altar-Piece, by *Giulio Romano*, wherein *S. John* presents *S. Rocco* to the *B. Virgin* and *Christ*; *S. Mark* is below with the Lion; Angels above: Architecture and small Figures

in the back Ground. 'Tis all highly finish'd, but somewhat hard: The Hair is all done with the Point of the Pencil: The Flesh is high colour'd, a little bricky; the Shadows are grown blackish. The Lion having been damag'd, was restor'd by *Carlo Marat*. The Cieling of the Sacristy is painted by *Romanelli*, the Story of the *Assumption*, in the manner of *Guido*.

In the Church are two Monuments by *Fiamingo*; in one of them the Countenances and Bodies of the Angels are most admirable.

A Priest belonging to this Church is esteem'd to make the best optick Glasses in *Rome*.

We were enquiring for him one time in the Sacristy, to speak to him upon the Affair of Glasses, and were told that he was going to celebrate Mass, but that he was a *buon huomo* [a good Man] and wou'd soon dispatch it, so that we shou'd not need to wait long; and he answer'd the Character they gave him. I think 'tis said of Cardinal *Woolsey*, that his Expeditious Dispatch of Masses, was his first Recommendation to King *Henry the VIIIth's* Favour.

The Church of *S. Martina* in the *Campo Vaccino*, belonging S. Martina. to the Painters, was built by *Pietro da Cortona*. There is a Picture of *Raphaël*, representing *S. Luke* painting the *Blessed Virgin*, and himself standing behind *S. Luke's* Back: Whoever sees the *Madonna's* they ascribe to *S. Luke*, will believe he had more need [as a Painter] to have stood behind *Raphael's* Back. There is a Grotta, under the Church, of very good Architecture; fine antique Pillars, and Incrustations of Marble in the Pannels. There is a *Basso Relievo* in *Terra Cotta*, of *Algardi*, a dead *Christ*, &c. and other Figures of Martyrs, by the same Hand. The Tomb of *S. Martina* is very fine, of *Giallo Orientale*.

In the Academy of *S. Luke*, adjoining, are Collections of Casts Academy of
S. Luke. from *Trajan's* Pillars; *Basso Relievo's* in *Terra Cotta*, and Models or Designs, in Painting and Drawing, of such as are to be admitted Members of the Academy, or contend for the Prizes, which are only honorary, being Medals, not worth above half a Guinea a-piece; they are given by the Pope; the Motto is, *Virtus ipsa sibi premium*. "Virtue is itself its own Reward." There were two Performances, for Admittance, particularly pretty in their kind: One was a Limning, done by *Rosa Alba*,

it is a Girl with a Pigeon. The different Tincts of White, in the Pigeon, in the Linen, and in the other white Drapery, were very judiciously observ'd, and the whole finely executed. The other was a small Model in white Wax, *Basso Relievo*; it was done by *Ermenigildus Hamerani*, that cuts the Dies for the Pope's Medals: It represents S. *Luke* shewing a Picture of the *B. Virgin*, supported by Angels.

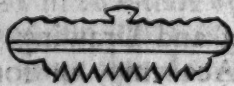
There are likewise in the *French Academy* founded in *Rome* by *Louis XIV.* Collections of Casts in *Gieffo* from the Pillars, and several of the best Statues in *Gieffo*, for the young People to design after, which they may do better there (by reason of the more commodious Situation, and better Lights) than from the original Statues themselves.

The Reader will pardon my non-observance of the Order of Topography, as to the Places I speak of: — I take them as they were shewn me, and as I find them in my Journal: — So, from the Church last mention'd, I proceed to that of S. *Agnes*, without the *Porta Pia*. — I there transcrib'd an Inscription on a Tomb-Stone, for the Oddness of the *Latin* and Writing.

S. Agnes.

DEPOSITA SVSANNA IN PACE
DIE X^{II} KALENDAS NOBENBRES
CONSVLATV ANICI BASSI ET FLI
FYLIPI VV CC QVAE BIXIT
ANNIS PL M XXV FECIT CUM
MARITO ANNVS P M SEPT
EXVPERANTIVS MARITUS SE VIVO
VXORI DVLCISSIME SIBI ET POSTE
RISQVE SVIS HOC TVMVLVM FECIT.

At the Bottom, there
is this Figure.



APCO

You go down about forty eight Marble Steps to this Church; it is very old, and as to the Bulk of the Structure not at all fine, but it has four Porphyry Pillars supporting the Tabernacle over the great Altar, which are the finest that can be seen. There

are

are several other antique Pillars in the Church, of several sorts, two of them are white Marble fluted, exactly wrought and very curious. There are two Candlesticks antique, of Marble, fine Foliage, Figures, and other Ornaments. As I remember they were about 4 or 5 Foot high.

In a little Chapel belonging to this Church is a most admirable Bust in white Marble, of our Saviour, done by *Michael Angelo*. I was surpriz'd to see so much Delicacy, Mildness and Sweetness proceed from his rapid Chisel. The lower part of the Face put me in mind of the frequent Representations I had seen of *Marcus Aurelius*;—and who knows whether the Sculptor might not designedly take a hint from the Representation of a Person who had in his Character what the Artist had a mind to express, and has expressed, in this Countenance.

Hard by is a *Rotonda*, call'd by the common People, and by most Antiquaries, the Temple of *Bacchus*, and I think indeed it carries the Marks of having been done at a time of good Architecture, especially in the Make and Position of a double Circle of *Corinthian* Pillars which support the Cupola. But, *Ficaroni* would allow it to be no other than the *Mausoleum* of *Constantia*, Daughter of *Constantine*; and that those who call it the Temple of *Bacchus* are induced thereto only by the *Mosaic* Ornaments of Vintages, which are seen on the Roof. Among the rest, is a Cart driven along, full of Grapes; the Wheels of the Cart are solid, without Spokes, like a Millstone. The same sort is to be seen on the *Antonine* Pillar, and in several old *Basso Relievo's*. In some parts where the *Mosaic* is destroyed, the Plaster is painted, in imitation thereof. On one side is a huge *Sarcophagus* of Porphyry, in which the Body of *Constantia*, they say, was deposited. It is hewn out of one solid Piece; the Length 8 Foot; the Breadth 5 Foot and half, and the Height 4 Foot 2 Inches. The Cover, about 2 Foot thick, is of one solid Piece likewise. This *Sarcophagus* is adorn'd with Grapes too, and Boys in *Basso Relievo*, (a most difficult and laborious Work in so hard a Stone) but of no very elegant Taste. There are Prints of it extant.

The Church of *S. Lorenzo*, without the Walls, is very old; said to have been built in *Constantine's* time. The Pillars of it were taken from a Temple of *Mars*, and other places, for they

are of several sorts. The Pillars in the Nave are *Ionic*, Granite, large and fine. In the upper part, beyond the great Altar, which is after the *Greek* Fashion *Izolata*, [i. e. detach'd from any Wall] are *Corinthian* Pillars of a white Marble, which they call *Pavonata*, from some Spots in it like those in Peacocks Feathers: The Capitals of these are admirably wrought.

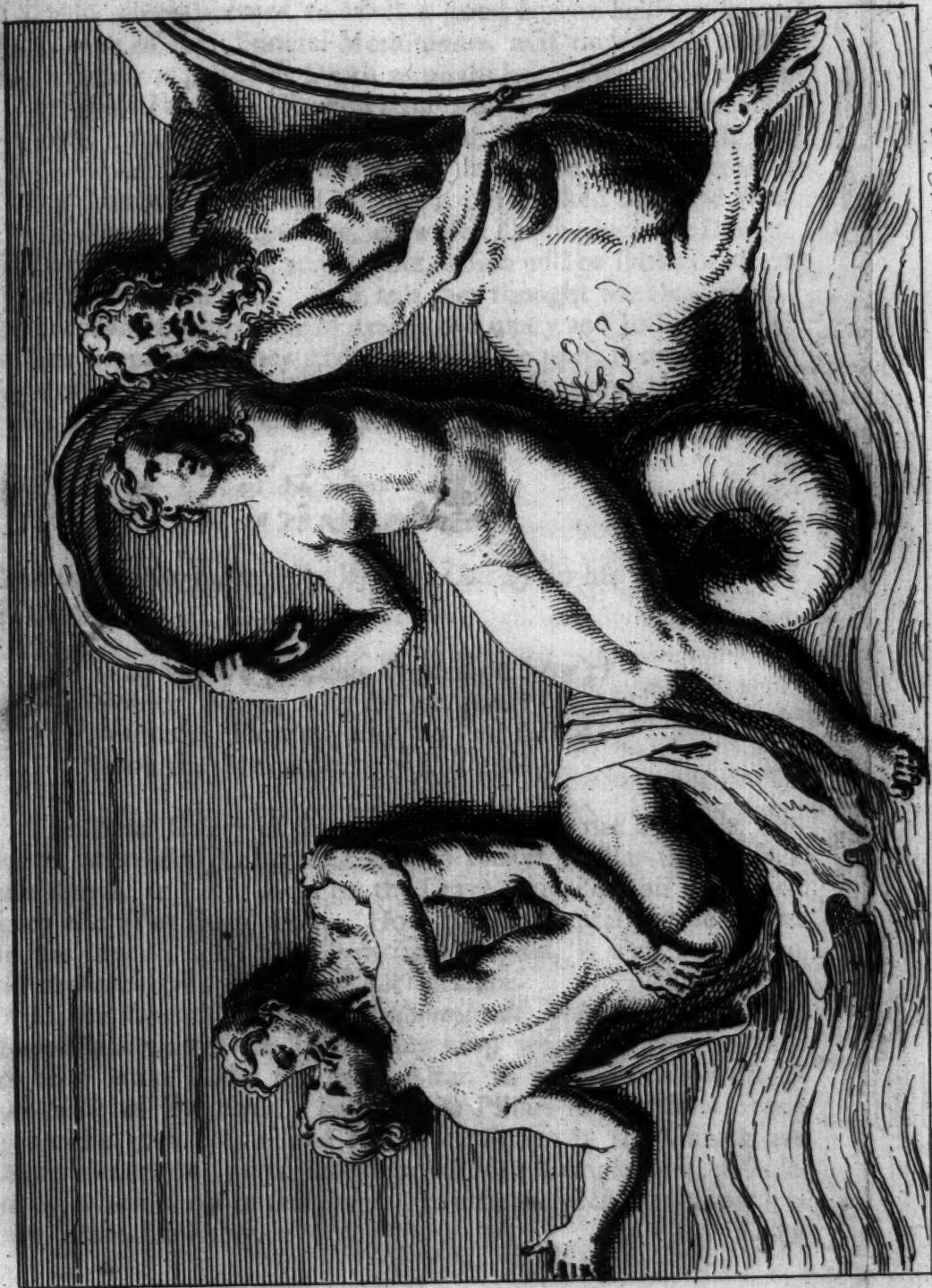
A fine Sarcophagus.

There is in this Church an old *Sarcophagus* with some fine Basso-Relievo's representing the Ceremonies of an ancient Wedding. It is not in that circumstance of time as the *Aldobrandine*, which I shall speak of hereafter. In this they are joining Hands, with *Juno Pronuba* between them, who lays her Hands on their Shoulders as putting them together. This is engrav'd by *Bartoli*, and is to be seen in the *Admiranda*, page 38; to which I refer the Reader for the Front-part. There are Basso-Relievo's too at each end, which he has not engrav'd. At one end are three *Ministræ* [Attendants;] one has somewhat in her Hand, which Signior *Ficaroni* called a *Patera* [a sort of Dish used in Sacrifices,] it is of a larger proportion than those are usually represented; the other two have Caskets or Boxes, which seem as for Unguents. At the other end is the *Parca Fecunditatis**, and one with a Knife in hand to kill it. Behind these are two other Figures, one with a Garland, and the other with a Basket of Flowers and Fruits. On the Front of the *Copercchio*, or Cover, (the other part is gone) is a Representation of the Birth and Death of Man. The Birth represented by a Chariot and Horses mounting, as if going up a Hill; Death, by their going down: and the Horses Knees bent, as falling †. In the middle stands *Jupiter*, on his right hand *Juno*, on his left *Proserpina*, according to Signior *Ficaroni*, for their *Insignia* or Symbols are damaged, but seem to be a Peacock and *Cerberus*. Beyond these are, *Castor* standing, with his Horse, on one side, and *Pollux* with his on the other. I have been the more particular in the Description of this *Sarcophagus*, it being esteem'd one of the most curious for this sort of Antiquity. There is in this Church another *Sarcophagus*, of *Greek* Marble, all adorn'd with Grapes, young *Bacchus's*, Birds, &c.

* A Sow, betokening Fruitfulness.

The

† In *Constantine's* Arch the *East* and *West* are expressed by a like Representation; probably as the one is the place of the Sun's rising, and the other of his setting.



G. Vander Gucht Sculp.

Baso Relievo on a Sarcophagus, at Pisa.



The Ancients seemed to affect a good deal of Festivity in the Decoration of their Funeral Monuments, as if they would make Death appear as little like Death as might be. This is to be seen in the *Epula Funebria* [Funeral Banquets] which are represented on some; and Hunting-Matches, and Bacchanals, which are both of them frequent Ornaments. In one at *Pisa*, there is a *Triton* carrying off a naked Nymph; and a naked Man and Woman embracing one another, of which I have given the Design. At *Bolsena* is one very remarkable, which will be spoke of when we come to that Place. And, as if they thought the Dead themselves could partake of the Materials of Luxury and Jollity offered at their Sepulchres, they us'd to pour Wine upon them, bestrew them with choice Meats and Flowers, and anoint them with sweet Ointments; which Custom is alluded to by *Anacreon*,

Τί σε δὲ λίσσας μύριζεν
Τί σε γὰρ χέεν μάρταια.

And somewhat more fully by Mr. Cowley in his paraphrastical Translation,

Why do we precious Ointment show'r?
Nobler Wines, why do we pour?
Beauteous Flow'rs, why do we spread
Upon the Monuments o'th' Dead?

The same Gaiety of Fancy shew'd itself in the Nurse at *Corinth*, who brought her dead Child's Basket of Play-things after the Burial, and left them on the Grave, cover'd with a Tile, to keep the Wet from them. How this accidentally gave a hint to the Invention of the *Corinthian* Capital, is well known to all Professors and Lovers of Architecture.

In the Church of *S. Bartholomew all' Isola Teverina* [on a little Island within the *Tiber*] they keep what they call the Body of that Saint, under the great Altar, in a very fine old Bathing-Vase of *Porphyr*. Four noble Pillars of the same Stone grace the great Altar, and the other Pillars in the Church are likewise antique, taken from the famous Temple of *Esculapius*, which stood in this place. In other respects this Church is not of the finer sort.

Church of
S. Bartholo-
mew.

Livy

Livy says this Island owed its Original to the Corn of *Tarquinius Superbus*, which, upon his Expulsion, was cut down by the People, and thrown into the *Tiber*, on the Banks whereof it grew, when the Water was very low, and sticking at the Shallows, the Mud of the River settled upon it; and by degrees, with the Filth, carried down by the Water, resting upon it, it became an Island: But he says he believes that Additions were afterwards made to it by Art, to raise it to that Height, and bring it to that Solidity, as to be fit to support Temples and Porticoes. It was afterwards built all round with Stone in the form of a great Boat, and the two Bridges *Cestius* and *Fabricius*, which lead to it on each side, are so situated, as if they were a pair of Oars belonging to it. These Bridges remain, and part of the old Boat. The Statue of *Æsculapius*, which was in his Temple here, is now in the *Villa Farnese*, in the *Palatine Mount*. An Inscription now remains, where his Temple stood.

AISCVLAPIO
AVGVSTO SACRVM
PROBVS. M. FICTORI. FAVSTI
MINISTER. ITERVM. ANNI. XXXI.

Just by, is another Inscription, as follows:

SEMONI
SANCO
DEO FIDIO
SACRVM
SEX. POMPEIVS SP. F.
COL. MYSSIANVS
DECVR
BIDENTALIS
DONVM DEDIT.

This is said to be the Inscription *Justin Martyr* complains of, mistaking SEMONI for SIMONI, and applying that to *Simon Magus*, and therefore blaming the *Romans* for honouring as a God such a magical Impostor as he was. It is agreed by the Antiquaries that this was an old Inscription to one of the *Dii Indigites* of the *Sabines*, those being called *Semones*, a sort of middle Deities, between the celestial Gods and mortal Men.
— *Deos, quos neque cælo dignos ascriberent ob meriti Pau-*
pertatem,

pertatem, neque terrenos eos deputarent pro Gratia veneratione. And the particular one, to whom this Inscription is address'd, is suppos'd to have been *Hercules*, who was sometimes call'd *Sancus*, q. d. *Sanctus*, an Epithet often given him by the Poets, and *Deus Fidius*, as presiding over the Religion of Oaths, — *quibus maxima Fides debita.* But, the Question further disputed is, Whether this be the very Inscription *Justin Martyr* alludes to or no. *Daille* in his Book *De Usu Patrum*, who seems to be the first Objector to *Justin* upon this Head, represents it as the same; and charges the Father with a false Reading. *Ficaroni* shew'd it to us for the same; *Nardinus*, *Borrichius*, and others who have written of the Antiquities of *Rome*, seem to take it for granted that 'tis the same. *Valesius* too and *Dr. Grabe* conclude that *Justin* was impos'd upon in the Inscription. Others are of opinion, that he could not be impos'd upon or mistaken in a thing he represents as so notorious. That the Inscriptions *Semoni Sanco* were frequent, but that this, which *Justin* complains of, is represented as the only one of the sort. That the Statue of *Simon Magus* [for he speaks of a Statue as well as of an Inscription] was erected by publick Authority, whereas this *Semoni Sanco* was of private Donation, *sc.* of *Sex. Pompeius*. That *Simon Magus* (according to *Irenaeus*) was represented in the Statue as a *Jupiter*; *Semo Sancus* always as *Hercules*. That the Statue of *Simon Magus* (according to *Theodorit*) was of Brass, but that the Statue which this Inscription did belong to, must have been of Stone. All the Reason indeed given for that is, because the Basis, whereon the Inscription is made, is of Stone. From whence they conclude, that the Statue itself, tho' not now found, was of Stone too. But that Argument is not at all conclusive; for, the Bases are generally of Stone, even where the Statue is of * Brass. It does not certainly appear to me, whether this was an Inscription upon the Pedestal of a Statue or not. It is upon a Stone which is now part of a Wall, and appears flat and plain, like the rest of the Stones of the same Wall, and

* *Vide Defens. S. Augustini adversus Joan. Pherapon.* [*sc.* Mr. Le Clerc] said to be writ by *Dr. Jenkin*, late Master of *S. Job. Cantab.* *Reeves's* Notes on the Apology of *Justin Martyr*. And *Richardson's Praelectiones Ecclesiasticae*. Among these, I believe, is to be found the Sum of what has been urged on this side the Question. What *Monf. Tillamont* says of the Matter is much to the same purpose, with what is advanc'd in the Books here cited.

and ranging with them. Just by the other end of this Island they shew the Foundations of the Temple of *Jupiter Lycaonius*. The place where they are, was formerly part of the larger Island, but is now a little Island by itself. Here was likewise once in this Island a Temple of *Faunus*, but its Remains are now under Water.

S. Chrysogonus.

In the Church of S. *Chrysogonus*, of the *Carmelites*, lies an *English* Cardinal * buried in the beginning of the thirteenth Century. They have here two most noble Pillars of *Porphyry*, and one thing very particular, an Image of S. *Maria de Carmine* dress'd out in a perfect modern Hoop-Petticoat, with a world of other Ornaments, which they had hung upon the Statue against one of her Holidays. She was mightily set out with Candles, and had great Adoration paid to her. They shew'd us a large Machine to carry the Image, with its Appurtenances, in procession.

S. Cæcilia.

The Church of S. *Cæcilia*, according to the Account there given, is that which was once her House. At the Entrance, there is buried another *English* Cardinal *, with some special Poetry about his Monument, as follows.

* I could not find any Family-name of these Cardinals.

*Artibus iste Pater famosus in omnibus Adam
Theologus summus, Cardiquenalis erat.
Anglia quæ patriam, &c.*

The (*que*) so ingeniously put in the middle of *Cardinalis*, I have endeavour'd to match in the Translation.

Fam'd Father *Adam*, learn'd to a high degree,

A top Divine, *Cardandinal* was he:

England his Country ———

Under the great Altar is a fine Statue in Marble of S. *Cæcilia* lying dead, done by *Stephano Maderno*, in the same position her Body was found (they are sure it was her's) in the Catacombs of S. *Sebastian*; from whence it was brought hither. The Tabernacle of the Altar is supported by four most beautiful Pillars of *Nero e Bianco de i Antichi*, the black and white of the Ancients, which I before gave some Account of, in speaking of

the Church of *S. Maria Maggiore*. That part in which the great Altar stands, is separated by a semicircular Balustrade from the rest of the Church, and curiously pav'd with several sorts of Marble, oriental and others. A hundred Lamps, as so many *Vestal Fires*, are continually burning before the Body of the *Virgin Martyr*. They shew'd us the Place where she was martyr'd, which was then her Bagnio. Her Martyrdom, and other parts of her Story, are there painted by *Guido* in his first Manner. They began with an endeavour to strangle her, but that would not take effect: then they cut off her Head, and after three Days she died, but not till she first had seen her House consecrated by *S. Urban*, then Pope, into a Church.

In the Church of *S. Francesco della Ripa* is an Altar-piece painted by *Hanibal Caracci*, a dead Christ, the Blessed Virgin, *S. Magdalen* and *S. Francis*, and two little Angels attending. There is a most beautiful Sorrow in the *B. Virgin*, and *S. Magdalen*.—The two little Angels are shewing the Wounds, one in the Hand, the other in the Foot of the Christ. There is a most admirable Expression of sedate Sorrow in one; and the other is crying outright; the Tears which trickle down his Cheeks are in perfect Motion, and you plainly read the Passion in every Feature. Here is a very good Figure in Marble of *S. Ludovico* dying, by *Bernini*. They shew *S. Francis's* Chamber above; it is now a Repository for Relicks. There is a pretty Contrivance of a Friar of that Convent to turn at once all the Cases of Relicks to shew them; so as that you may see first one side of them, then the other.

S. Francesco de la Ripa.

The Church of *S. Sabina*, on Mount *Aventine*, was once a Temple of *Diana*, built by *Servius Tullius*. We saw there twenty-two antique Pillars, *Corinthian*, fluted, and were told that two more are conceal'd by some Wall that has been built up there. They shew a very large piece of Touchstone, which the Devil (they say) threw at *S. Dominic* one Night as he was praying in this Church: It fell upon the Pavement, and broke one of the Stones, which is now fix'd up in a Wall of the Church. There is an odd sort of a Picture of that Saint in a *Deliquium*, and the *B. Virgin* milking her Breast upon him to recover him. In one part of it is a Dog with a lighted Torch in his Mouth; a Representation which is often repeated,

S. Sabina.

particularly in the Churches of the *Dominicans*, and (as I have somewhere read) is an Emblem of the Inquisition, or has some allusion to it : and this is the more probable, because the Inquisition is wholly in the hands of the *Dominicans*. There is a fine Chapel in this Church, the Altar-piece painted by *Morandi*; and another above, where *S. Dominic* and two other Saints us'd to watch whole Nights in divine Conversations : *In divinis Colloquiis vigiles pernoctarunt*, as says the Inscription. These two Chapels are both incrusted with Marble. There is another, which was the Chamber of *Pius V.* now a Chapel, with most curious Fret-work on the Cieling, and Paintings by *Domenico Muratore*. They shew still some old Basso-Relievo's which did belong to the ancient Temple, representing the taking of Crocodiles.

S. Maria in
Aventino.

In the Church of *S. Maria in Aventino* is a *Sarcophagus*; *Minerva* and the Deceased in the middle; on each hand the Nine Muses; at one end *Homer*, at the other *Pythagoras*, at least Signior *Ficaroni* will suppose the later to be him, because there is extant a *Greek* Medal, wherein *Pythagoras* is in the same Attitude, pointing to a Sphere; and he will likewise suppose what is here pointed at to have been a Sphere—part is now broke off; but that which remains seem'd to me to shew quite a different shape. *Ficaroni*, who loves to carp at *Fa. Montfaucon*, falls foul on him for saying in his *Diarium Italicum*, that there are *Christian* Figures among these.

S. Vincenzo
and Anastasio.

In the Church of *S. Vincenzo* and *Anastasio*, without the Walls, are the twelve Apostles painted in Fresco after Designs of *Raphael*, and executed, as say some *Virtuosi*, by his Hand; but, That did not at all appear to me. If they are of his Hand, it seem'd to me to differ much from what we see of his in other places. There is a Picture of *S. Anastasus*, said to be nine hundred Years old, which frights away Devils, and cures Diseases, as in the Inscription, *Imago S. Anastasii monachi & martyris, cujus aspectu fugari Diemones* ['tis enough, indeed, to fright the Devil] *morbosque curari, Acta secundi Concilii Niceni testantur*.—As this is expressed, it is not clear whether the Miracle is ascribed to the Saint or to the Picture; I should apply it to the Saint, but the People there apply it to the Picture; perhaps it may be equally true of either.

Here

Here they have the Head of *Zeno*, Captain of ten thousand two hundred and three Martyrs, who were all buried in a Church just by; 'tis that of *S. Maria de Scalâ Cœli*. It takes that Name from a Vision of *S. Bernard*, who as he was here celebrating Mass for the Dead, fell into an Extasy, and saw a Ladder [like *Jacob's*] by which the Angels convey'd, from Purgatory to Paradise, the Souls of the above-mention'd Martyrs. And this very Story is the Subject of the Altar-piece.

*S. Maria de
Scala Cœli.*

I should not trouble the Reader, or indeed myself, with such Stories as these, but that I think they shew a good deal of the Genius, and Temper of the People, one part of whom is so ready to impose, and the other to receive them.

There is a fine *Tribuna*, wrought in *Mosaic*, after the Design of *Cavalier Arpinas*: It represents *Clement VIII*, Cardinal *Aldobrandini*, *S. Zeno*, and others; the *B. Virgin* above.

Under this Church is an opening into the Catacombs: The Passage goes under ground, first to *S. Paul's*, and thence to the Catacombs of *S. Sebastian*, not less than five Miles, as they say. Just by, is the place where they tell you *S. Paul* was martyr'd, and there they have built a pretty little Church, dedicated to him. Within it are three Fountains, which according to them were miraculously made, by so many several Leaps the Head took, after it was cut off. The Water of these Fountains cures all Diseases. One would wonder what Occasion they have there for Doctors. These three Fountains are adorn'd with six Pillars of *Numidian* Marble, with other handsome Architecture of the same; and a Bust of *S. Paul* at each. Two Pillars of black *Porphyry*, and two of red, adorn one of the Altars, which is there; and four of *Alabastro fiorito*, the other. Here is a fine Picture of *Guido*, the Martyrdom of *S. Peter*.

The *Basilica* of *S. Paul* is a very large old Church: in which are eighty Marble Pillars, antique, taken from the *Moles Adri-*
ana, Corinthian, forty of them fluted; there are ten other antique Pillars, two of them taken from the Temple of *Mars*, fifteen foot round, *Ionic*. The Tabernacle is supported by four Pillars of *Porphyry*. The *Tribuna* is very large, and wrought with old *Mosaic*. There is an ancient Pillar of white Marble, not erected, with Sculptures of the Crucifixion, *Pilate* washing his Hands, &c. *Ficaroni* here again falls foul on *Montfaucon* for

*S. Paul. Basi-
lica.*

S. Maria de
Ara Cœli.

saying it is uncertain whether this Sculpture represents some sacred or profane Rites.

The Church of *S. Maria de Ara Cœli* is just by the Capitol, and was once the Temple of *Jupiter Feretrius*. The ancient Pillars are there still. The Ascent to it is by 124 Marble Steps. The Occasion of the Name, the Church now goes by, is from an Altar, said to be built in it while it was an Heathen Temple, by *Augustus Cæsar*, to the Honour of *Christ* and the *B. Virgin*. They pretend now to shew the very Altar, and just by is an Inscription which gives us the whole History of this extraordinary Matter, taken, as appears, from one of their Legends; which is such a topping Stroke of Veracity and Eloquence, I could not forbear transcribing it.

Hæc est illa venerab. Ara Cœli, de quâ in Legendâ Nativ. Dñi habentur hæc Verba.

Octav. Imp. univ. Orbe Romanorum Dominationi subjugato, & victo, Senatui placuit ut eum pro Deo colere vellent. Prudens Imp. se mortalem cognoscens Divinitatis nomen noluit sibi usurpare, ad solius tamen Senatûs instantiam Sibyllam Prophetissam advocat, scire volens per ejus oracula si in munda major ipso unq. nasceretur. Cum igitur in die Nat. Dñi Sibylla in loco isto, quæ tunc Camera Imp. esset oraret, in meridie Circ. Aureus apparuit circa solem, & in medio circuli Virgo pulcherrima puerum suum habens in Brachiis. Tunc Sibylla hæc Imperatori ostendit, qui tam insolitam visum admirans, audivit vocem dicentem sibi, HÆC EST ARA COELI. Statimque hanc aram construxit, ac Christo & Matri ejus Thura obtulit.

“ This is that venerable Altar of Heaven, concerning which, the Legend of the Nativity of our Lord has these Words.

“ When *Octavius* was Emperor, the whole World being vanquished, and made subject to the Dominion of the *Romans*, the Senate resolved that they would worship him as a God. The prudent Emperor, knowing he was mortal, would not usurp to himself the Name of a Deity; nevertheless, at the Instance of the Senate only, he sends for the Sibyl the Prophetess, desiring to be informed by her Oracles, whether there ever would in the World be born one greater than himself; when therefore, on the Day of our Lord's Nativity, the Sibyl was praying in this place, which was then the

“ Empe-

“ Emperor’s Chamber, at mid-day there appeared a Golden
 “ Circle about the Sun, and in the midst of the Circle, a most
 “ beautiful Virgin having her Son in her Arms. Then the
 “ Sibyl shew’d these things to the Emperor, who wondering at
 “ so unusual a Vision, heard a Voice saying unto him, THIS
 “ IS THE ALTAR OF HEAVEN. And immediately he
 “ built this Altar, and offer’d Incense to *Christ* and his Mo-
 “ ther.”

In some other Accounts of this Story, (which in the main do agree with this) instead of [*Hæc est ara cæli*] the Words are [*Hic puer major te est, & ideo ipsum adora*]. “ This Child is “ greater than thou art, and therefore adore him;” which is more consonant with what goes before.

Tho’ there appear no Footsteps of any such Transaction as this, for many Ages after the time it is supposed to have happened; yet there have not been wanting Attempts to prove it, from some very modern Testimonies. If any one has the Curiosity to be further informed concerning it, he may consult *Richardson’s Prælect. Eccles. Præf. xi.*

When, above, I spoke of the Granite Obelisk erected before the Church of *S. Maria Maggiore*, and the Inscriptions upon it, I said I would defer setting down one of them till I should come to this Place [*Ara Cæli*]. The Inscription upon the Obelisk is this.

Christum Dominum, quem Augustus de Virgine nasciturum vivens adoravit, seque deinceps Dominum dici vetuit, adoro.

“ I adore *Christ* the Lord, whom, at the time he was to be “ born of a Virgin, *Augustus*, then living, did adore, and for- “ bad himself from thenceforth to be called Lord.”

This Inscription to me seems plainly grounded on the Legend just now recited, tho’ I know not well how to reconcile the Word *nasciturum* in it, (which imports our Saviour not to be born when *Augustus* adored him) to his appearing to *Augustus* in the *Blessed Virgin’s* Arms, before the Offering of Incense mention’d in the Legend: but, as neither of the Inscriptions shew any great Skill in *Latin*, I have ventur’d to translate *nasciturum* so as to make it suit with this Legend, which I presume is the Authority upon which it is founded.

They

They still keep in this Church [*Ara Caeli*,] and formerly us'd to expose for Devotion at one of the Altars, a Stone, having the Impression of the Feet of the *Angel* which stood upon it on the top of the *Moles Adriana*, thence called *Castello di S. Angelo*, while *S. Gregory* pass'd by in procession. *Alexander VII.* [*Chigi*] forbade the further exposing it, but they still keep it in a Repository; and a Man of Learning there present did fairly own to us it was no other than a *Votum Veneri* [a Vow to *Venus*.] What pretty Objects of Adoration! Certainly a more effectual Antidote against Popery can hardly be, than to see the absurd Impositions, and ridiculous pieces of Trumpery, the Priests make use of at *Rome* to delude the credulous People, who swallow every thing, tho' never so gross.

S. Sylvester.

In the Church of *S. Sylvester* [*Monte Cavallo*] are some good Paintings, particularly the four round ones by *Domenichin*, known by the Prints engrav'd after them by *Giacomo Freij*. The Descent of the Holy Ghost, by *Palma*; and, the Wisdom of *Solomon*; a Design of *Rubens*. There are two fine Figures in *Stucco*, *S. John* and *S. Mary Magdalen*; very good Countenances. That of *S. John* is excellent; by *Algardi*.

S. Agnes.

The Church of *S. Agnes* in *Piazza Navona*, by the appearance of the Front without, one would imagine were much larger than it is, within. At first view, its Outside, methinks, has something of a general Resemblance to *S. Paul's London*, with a Cupola in the middle, and two Side-Turrets; the Structure is modern; within, it is only a *Rotonda*: All or most of the Body is cover'd by the Cupola; the Side-parts are Sacrifices, or some other Appendixes. The Cupola is painted by *Ciro Ferri*, but is not the best of his Performances, and moreover it has been damaged. The Angels under it are good, painted by *Baciccio*.

On the Walls below is some good Sculpture, *Alto Relievo*, in Compartiments.

There is a Sacrifice painted by *Ciro Ferri* too.

S. Maria del Popolo.

The Church of *S. Maria del Popolo* has some very good Paintings; there is one Chapel [that *dell' Assunzione*] painted, Cieling and Altar-piece by *Han. Caracci*; the Sides by *Cara-vaggio*.

On the right hand, as you come in, are two fine Chapels; the first [call'd that of the *Prasepe*] painted by *Pinturiccio*.

The

The next is that of Cardinal *Cibo*, adorn'd by the Cavalier *Fontana* with Marble all round, except where the Paintings are. The Altar-piece is by *Carlo Marat*, the *B. Virgin* above, and Saints underneath. Two Side-pieces are by *Daniel Turinese*, the Martyrdoms of *S. Lawrence* and *S. Katharine*. The Cieling by *Louigi Garzi*, Angels and a Glory. The Whole makes a noble Appearance.

The Chapel *Chigi*, opposite to this, is famous for the *Mosaic* and Sculpture, done after Designs of *Raphael*. The *Mosaics* are the celestial Signs, on the Cieling of the Chapel. The Statues are, *Jonah* and the Whale at one Angle, and at the opposite, *Elias*, whose Drapery is particularly fine: Both these Figures are very masterly executed by *Lorenzetto Bolognese*. At the other Angles are two of Cavalier *Bernini*. The Altar-piece is of *Sebastian Piombo*, the Adoration of the Shepherds.

They say the Tomb of *Nero* was once in the Place where the great Altar now stands, and that the Devils us'd to haunt a Nut-Tree that grew upon it, till they were driven away by *S. Paschal*, who built an Altar to *S. Mary* in the place; and they have now an Inscription behind the great Altar, thus:

Altare, a Paschali II. divino afflatu, ritu solemniori hoc loco erectum, quo Demones proceræ nuci arbori insidentes, transeuntem hinc populum dirè infestantes, confestim expulit, Urbani VIII. P. M. autoritate excelsores in locum quem conspicis translatum fuit. A. D. 1627. Die 6 Martii.

"The Altar, erected by *Paschal II.* by divine Inspiration, "and with solemn Rites, in this place, where he drove "away, with precipitation, Devils that sate perching upon "a tall Nut-Tree, in a dreadful manner from thence infesting "the People that pass'd by, was, by the Authority of *Urban VIII.* "great Pontiff, translated into the more elevated place where "you now behold it. *Anno Dom. 1627. the 6th of March.*"

Here are two fine Monuments by *Sansovin*, the Foliage and other Ornaments excellent.

Just by the Door, at the entrance into the Church, is a Death in Marble, the Head and Arms, and Drapery, admirably cut, with a Motto, which, as I remember, is— *Nec istic mortuus.* "Nor, even here, dead."—or somewhat to that purpose. Over it are Silk-worms; as an Emblem of the Resurrection.

R O M E. C A P U C H I N S.

The Church of the *Capuchins* is not finely adorned, otherwise than by some very good Pictures. The great Altar-piece is a *Madonna*, at full length, by *Lanfranc*; from which *Carlo Marat* has evidently borrowed his favourite and often repeated Design of the *B. Virgin*, with the *Christ* in her Arms, destroying the Serpent. The most noted of the rest are,

A *S. Francis* by *Domenichin*, and another by *Mutiano*.

One raised from the Dead; by *Andrea Sacchi*.

A Saint wafting Incense to the B. V. by the same.

Saul restor'd to sight; by *Pietro da Cortona*. And,

The famous *S. Michael*, by *Guido*, well known by the Prints and Copies which have been made after it.

This last Picture seems liable to an Objection, (if an Objection may be hinted against a piece so celebrated) that tho' the Devil be beaten down and actually chain'd, the Arch-Angel is still at him with his Sword; — and yet with a Countenance altogether serene and dispassionate, as unwilling to impair his Beauty with a Frown. — *Sebastian Concha* has thought otherwise upon the same Subject: He has given his Angel an Indignation; and 'tis the Indignation of an Angel, not of a Man: He seems not mov'd by private Passion, but with a just Sense of his Errand, as obeying the Commands, and vindicating the Honour of the *Almighty*: His Countenance is beautiful, yet, such as bespeaks him to be in earnest: He is driving a Groupe of Devils down the bottomless Pit, and pursuing his Blow, having just got them within the Entrance.

The Duke of *Richmond* has the original Design in Oil, of the great Picture; which was finished and intended to be an Altar-piece in some Church; but it was in Signior *Concha's* own House in the *Piazza Navona* when he shew'd it us.

S. Isidore.

* This *S. Isidore* is the Patron of *Husbandmen*.

S. Carlo in *Corso*.

† The Street where the Quality take the *Fresco* of the Evening in their Coaches.

In the Church of *S. Isidore**, belonging to the *Irish* Convent (which is very near that I have been speaking of) are some excellent Paintings of *Carlo Marat*. One intire Chapel in *Fresco*; and an Altar-piece in another Chapel, in Oil: This is one of the *Madonna's* lately mention'd, whose Design seems borrow'd from *Lanfranc*; it is one of the most genteel, agreeable Pictures in *Rome*.

The Church of *S. Carlo in Corso*† is large and fine: The Cieling is painted by *Hiacintho Brandi*. There is an Altar-piece on the Right-hand, by *Mola*, very good.

S. *Giacomo de' Incurabili* is of an Oval Figure; but the Entrance is at one End of the Oval; and in that respect has a better Effect than the *Noviciate* of the *Jesuits* before-mention'd, whose Entrance is on the Side. On the Left-hand, near the Entrance, is a good Statue of S. *James* in Marble; on the Right, a fine *Basso Relievo*, by *Monte le Grot*, of S. *Francis de Paula* [Founder of the *Minims* Order] recommending sick Persons to the *B. Virgin*, whose miraculous Picture is plac'd above, in a Space left for it, within the Compass of the *Basso Relievo*, and supported by Angels.

In the Church of S. *Louigi dei Francesi* [the French Church of S. *Lewis*] the great Altar-piece, an Assumption, is painted by *Giacomo Bassan*, his greatest, and best Style. The Countenances are good, and the Ordonnance of the whole is grand.

There is a Side-Chapel, whose Altar-piece is *Raphael's* S. *Cecilia* [of *Bologna*] finely copied by *Guido*. The Cieling, and Sides are painted by *Domenichin* in Fresco. On the Top of the Vault is S. *Cecilia* in the Air, supported by Angels: On one side of the Vault S. *Cecilia* is brought before a Magistrate, and refuses to adore an Image of *Jupiter*, which is there represented: The Altar is in the middle, and the *Pope*, leading for Sacrifices, a Bull and a Ram. The Aversion of the Saint is admirably express'd; and so is the Earnestness of the Judge, who points towards the Idol; as likewise the Fear of a Boy, who bears a little Casket, and the Concern of another Figure that stands by. On the other side of the Vault is S. *Cecilia* and her Husband, crown'd with Garlands by an Angel. — For, tho' she was a Virgin Martyr, she was married, and her Husband was martyr'd with her. Upon the Walls, on one side, S. *Cecilia* is distributing her Goods in Charity: On the other side, she lies a dying: [We must suppose her Head to have been cut off three days before, according to the Story told above,] her Neck bleeding, Pope * giving his Benediction; with other Figures. All these are painted by *Domenichin* in Fresco, in a great Style, and a fine Body of Colour.

* This must be a design'd for Urban I. according to the other Story.

The Church of S. *Gregory*, belonging to the Hermits of *Camaldoli*, has an Oratory belonging to it; where, in the *Tri-buna* over the Altar, is a Chorus of Angels, and the *Padre Eterno*, most majestick; the Countenance, Hair and Beard very fine,

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fine, and the Drapery flung round in a noble manner; 'tis by *Guido* in Fresco.

In the Chapel of S. *Andrew*, belonging to this Convent, are two famous Pictures of that Saint, scourg'd before *Nero* in one, and going to be crucify'd in the other: The former by *Domenichin*, the latter by *Guido*. The Altar-piece, representing the *B. Virgin*, &c. is by *Pomerancio*.

In another Chapel is a S. *Gregory* kneeling, supported by Angels, an excellent Performance of *Hanibal Caracci*; and the Picture of a *Madonna*, that was carried in Procession by S. *Gregory* in the time of the Plague, when the Angel appear'd (as already mention'd) on the *Moles Adriatic*: Over against it that Story is painted. In another Chapel, or Hall, is a Picture, the Story whereof is described there in these two Lines.

*Bis senas hic Gregorius pascebat egenos,
Angelus & decimus tertius accubuit.*

While *Gregory* here Twelve hungry poor did feast,
An Angel came, and made the Thirteenth Guest.

S. Girolamo.

In the Church of S. *Girolamo della Carità* is a noted Picture of *Domenichin*, the Communion of St. *Jerom*; he is receiving the Eucharist just before his Death. His Body seems perfectly macerated, and worn out with old Age and Penances, so that the Skin scarce covers the Bones; he is so feeble that he is forc'd to be supported upon his Knees, and appears as just going to expire.

They tell a Story in *Rome* relating to this Picture, which is this; *Domenichin*, after having been absent from *Rome* some time, coming into this Church, perhaps to take a View of his own celebrated Performance, found a Painter at work copying it; and looking over him, pointed out some Particulars, which he told him he thought might be mended. The Copyer, who possibly might be one of some Account, not knowing who it was that directed him, rose up in a sort of Disdain, put the Pencils into his Hand, and desir'd him to mend it himself; *Domenichin*, who was remarkable for the Mildness of his Temper, silently accepted the Offer, turn'd his Back to the Original,

and not only mended the Faults he had nam'd, but ran over all the whole Picture, with a wonderful Facility and Freedom. The other needed not now be told who *Domenichin* was; nor was he wanting in making suitable Acknowledgments for the Specimen of his Skill, and the unexpected Civility of his Behaviour.

This is one of the three Pictures esteem'd the most capital in *Rome*, that are not of *Raphael's* painting. The two others are, the *S. Romoaldo*, by *Andrea Sacchi*, in the Church dedicated to that Saint; which is indeed an admirable Picture; and, the Descent from the Cross, by *Daniel da Volterra*, in the Church of the *French Minims* at *Trinità del Monte* [*Pincio*]. The Design of this is very well known by the several Prints that are extant of it. There are very good Prints of the others likewise.

The Church of the *Madonna della Pace* has the Remains of some admirable Paintings by *Raphael*; the Prophets, and Sibyls: but they are very much damaged, and most of them at such a height, that one cannot examine them as one would wish.

There is a Father in the Convent adjoining [*Padre Ramelli*] that is esteem'd to limn * the best of any body in *Rome*; but, he is aged, and his Eyes begin to fail; so that his later Works are not so delicate as those he did formerly.

* In Water Colours.

The most capital and most highly celebrated Picture in all the *Roman Churches*, is the *Transfiguration*, by *Raphael*, in the Church of *S. Pietro Montorio*: The Design of it is so well known * by the Prints, particularly that of *Sir Nich. Dorigny*, that I need say nothing of it. As to the Execution, tho' so large a Picture, 'tis highly finish'd, and the drawing Part throughout most admirable. The Colouring seems to have been chang'd, for the Shadows are become a little blackish; but the other Parts are very mellow. The Expression in the Figures below the Mount is very strong, as that of those above, particularly of the *Christ*, is most delicate: the whole affords an inexpressible Pleasure, notwithstanding the great Disadvantage of a

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* Since I wrote this, there has been an old and fine Copy of this Picture imported into England; I suppose it to be the same I saw at *Rome* in the House of *Sign. Giuseppe Chiari*, who affirm'd to me that it was the hand of *Giulio Romano*: It is in the Possession of *Sir Tho. Seabright Bart.*

very bad Light: the best you have is just opposite to it, and that only thro' the Door at the lower End of the Church. The Countenance of him that holds the Child that is to be exorcis'd, seems to have been taken from one of the Apostles of *Leonardo da Vinci*, in his Representation of the last Supper, at *Milan*; where we his saw original Drawings of the Heads for that, and were told that *Raphael* had certainly copied them all.

S. Maria di
Loreto.

As this I have been speaking of is allow'd to be the most capital Picture, so I think as pleasing a Piece of Sculpture as is in any of the Churches, is a Statue of *Fiamingo*, in the Church of *S. Maria di Loreto*, or *de i Fornari* (for it belongs to the Bakers *) just by *Trajan's Pillar*. I took it for a *S. Katharine*, by some of the *Insignia*, but they call it the *Casta Sussanna*, I know not why, nor could be inform'd. It is a standing Figure, all cloath'd, with a Palm-Branch in one Hand; at her Feet, under a Corner of the Drapery, is somewhat like a Crown turn'd upside down.

This Statue pleas'd me beyond the celebrated one of *S. Bibiana* (already mention'd) it has more of the Air of the Antique, and is genteeler in all respects. By the Prints that are of each in *Rossi's Book* of Statues, one would be apt indeed to be of the contrary Opinion. 'Tis pity but both of them had been engrav'd by the same Hand, *Sir Nicholas Dorigny*, I think, and the *S. Bibiana*.

I believe the Reader will by this time have had enough of Churches: I shall now only mention a few of the old Heathen Temples, some of which (besides those already spoke of) have been turn'd into Christian Churches.

Templum
Fortunæ Viri-
lis.

The *Templum Fortunæ Virilis* is an Oblong, having a Portico of *Ionic* Pillars fluted, before the Entrance; and the same Order is continued along the Sides, but there is only one half of each Pillar that projects from the Wall. The famous Temple of *Minerva* at *Athens* was built a good deal in the same manner;

* Several Trades and Professions, as this of the Bakers, the Painters, &c. and several Nations, as the *French*, *Spaniards*, &c. have Churches, which are as it were appropriated to such Trade or Nation, erected (as I take it) at their own Expence or Procurement.

ner; but that, besides the Portico at the End, had a Colonnade continued along the Sides. The Ornaments within this Temple are all modern. It now belongs to the *Armenians*, and is called *Santa Maria Egyptiaca*. There is a little Chapel within it, in the Form of *Christ's Sepulchre*.

The Temple of *Vesta*, not far off it, near the *Tiber*, is a Temp. Vestæ. Rotonda surrounded by twenty *Corinthian Pillars* fluted.

The *Templum Pudicitie Patricie* is a patch'd up old Temp. Pudicitie Patricie. Temple, now turn'd into a Christian Church, by the Name of *S. Maria in Cosmedin*, or in *Schola Græcâ*. There are in it an antique *Mosaic Pavement*, and antique Pillars of several Orders.

At one end of a Portico, before you come into the Church, is what they call the *Bocca della Verità*, by which Name the Place is generally known. It is a vast Platter.

Face *Basso Relievo*, on a round Stone, like a Mill-stone, the Eyes, Nostrils, and Mouth perforated: It is said by some to represent *Jupiter Hammon*, and to have been placed anciently in his Temple.

There was a great Veneration paid to it by the Superstition of those Times, and the Tithe of their Goods offer'd to it; as Signor *Ficaroni* said: Who further added, that one of their solemnest Purgations, was by putting their Hands into its Mouth, where they underwent a sort of Fire Ordeal; tho' the Secret was kept from the People.

If the Party that would clear himself was known to be guilty, or that it was resolv'd he shou'd appear so, the Priests, conceal'd behind, were ready with a hot Iron, and burnt his Fingers, when put into the Mouth; the People without, took the roaring as a Proof of his Guilt, and ascrib'd all the Discoveries to the sacred Image, little dreaming of the Trick the Priest was playing behind it.

When this Account was given us, a good Catholick present, observ'd upon the occasion, *I Preti di quei Tempi erano Bricconi, comme sono alcuni de i nostri*.

"The Priests of those times were Tricksters, and some of ours are no better."

I have found since, in *Fabretti*, that an Account somewhat to this purpose was generally given of this Matter; but he rejects it with disdain, and says it is no other than a Representation of the *Nile*, *qui Cloacæ alicui operiendæ inserviret, & per Oculorum, Oris, Nariumque foramina influentes aquas reciperet*;

ciperet; "which was to serve for a Cover to some Common Sewer, and to receive the Waters, which ran into it, thro' the Holes of the Eyes, Mouth, and Nostrils. [Col. Trajan. Cap. 9.] And that the Excreſcencies riſing out of the Forehead, which had been by others taken for the Horns of *Jupiter Hammon*, are nothing but the Claws, or Arms of a Crab-Fiſh, [*Brachia Cancræ*]. And that theſe are a Mark of its repreſenting the Nile, he gathers from *Pliny*, *Quia ejusdem Augmentum à ſolſtitio æſtivo & ſole Cancrum occupante incipit*; "Because the Swelling of that River begins at the Summer Solſtice, when the Sun is entering into *Cancer*." Another Mark he obſerves in this and other Faces of this kind, are the Scales [*Squamæ*] on the Cheek. The like *Squamæ* he takes notice of in whole Figures of *Tritons*, &c. on the Breſt, and about the Belly. And theſe Marks he has obſerv'd to be *Commune id genus Deaſtris Diſcerniculum*, "The common diſtguiſhing Mark of thoſe kind of underling Deities." Theſe Obſervations of his give a conſiderable Light to Figures of this kind, which before his time do not appear to have been ſo well underſtood.

Temple of
Saturn.

The Temple of *Saturn*, which was alſo the *Ærarium publicum* [the publick Treafury] in the *Campo Vaccino*, is now the Church of *S. Adrian*. The brazen Gates from the old Temple are now the principal ones of the Church of *S. John Lateran*, as has been above obſerv'd.

Temple of
Antoninus
and Fauſtina.

The Temple of *Antoninus* and *Fauſtina*, erected by *Marcus Aurelius*, to the Honour of his Father and Mother-in-Law, is now the Church of *S. Lorenzo in Miranda*. It is well known they deify'd their Emperors after their Death, [when they had given the laſt and fullſt Proof that they were mere Men] and the *Apotheoſis*, or Conſecration, of this Emperor, is now to be ſeen as deſcrib'd in a *Baſſo Relievo*, on the Pedestal of the *Colonna Citoria*. There is a Print of it in *Roffi's* Edition of the *Antonine* Pillar. The outer Portico of this Temple now remains; and the Inſcription on the Frieze,

D. ANTONINO ET D. FAVSTINAE EX S. C.

The Altar-piece within the Church is painted by *Pietro da Cortona*.

Temple of
Romulus and
Remus.

The Temple of *Romulus* and *Remus* is juſt by it, [in the *Campo Vaccino*] now the Church of *S. Coſmus* and *S. Damianus*.

mianus. They take care to keep a couple of Saints now, to answer a couple of Gods before. The old Brazen Gates are still remaining.

When they were at work, making some Alterations in this Temple, they found a large Plan of old *Rome*, cut in Marble, and fix'd in one of the Walls, as consecrated to the Founders of the City. This Plan is supposed to have been fix'd there by the Direction of *Septimius Severus*, who repair'd this Temple. It is now to be seen in several Pieces, not regularly put together, in the *Farnese* Palace on one of the Floors: They were brought thither in the Reign of *Paul III*. It is a wonder no greater Care is taken of so singular a Curiosity. They did talk indeed, while we were there, of an Intention to have 'em put together. There is a Description of them publish'd by *Bellori*, which is inserted in *Graevius's Thesaurus*.

Flaminius Vacca, who says he saw these Marbles at their first Discovery, acquaints us with the particular place, and manner of their Situation; that it was at the Back of the Church I have mention'd, and that they serv'd as the Incrustation of its Wall. His Account is publish'd in the Year 1594. and his Words are these: *Mi ricordo haver veduto cavare, dietro alla Chiesa di S. S. Cosmo e Damiano, e vi fu trovata la pianta di Roma profilata in marmo; detta pianta serviva per incrostatura del muro: certa cosa e, che detto Tempio fusse edificato ad honore di Romolo e Remo, Edificatori di Roma, & al presente detta pianta si trova nell' Antiquario del Cardinale Farnese.*

Not far from this, stood the Temple of *Peace*; the greatest part of it lies in Ruins. What now appears, seems to be one Side of what the ancient Temple was, and as it were a Section of it. It consists of three great Arches, or Vaults; there are many Prints of it extant. It was built by *Vespasian*, and was esteem'd the finest Temple of old *Rome*. Here were lodg'd the Spoils that were brought from the Temple of *Jerusalem*: and it abounded afterwards with an Infinity of other Riches.

This Temple, as we are told by *Josephus*, who was in *Rome* at that time, was built immediately after the taking of *Jerusalem*, when the *Roman* Empire had put an end to all their Wars, and enjoy'd Peace on every side. And according to him, the Spoils were first brought to the Temple of *Jupiter Feretrius*.

trius [so called *à ferendis Spoliis*] now *Ara Cali*, and afterwards remov'd to the Temple of *Peace*, then newly erected, and deposited there.

The Temple is said to have been near 200 Foot in Breadth and 300 in Length, and lin'd throughout on the Inside with Brass-Plates gilt. The Vaults of it are hollowed in Compartiments, somewhat after the manner of the *Pantheon*. One of its noble Pillars now stands before the Church of *S. Maria Maggiore*, as is above-mention'd: I do not know of any other of them that remains intire. There is a Groupe of Figures at the *Farnese* Palace which was cut out of the lower Part of one of them.

Isis and Serapis.

Further on, towards the Amphitheatre, are Remains of the ancient Temples of the *Sun* and *Moon*, [or *Isis* and *Serapis*] within the Convent of *S. Maria Nuova*. There appears nothing of them now, but a sort of *Tribune*, or Sections of Cypola's wrought within, in Compartiments, and these likewise are much after the manner of the *Pantheon*.

Jupiter Stator.

At the other End of the *Campo Vaccino* towards the *Capitol*, are the small, but noble Remains of the Temple of *Jupiter Stator*, they are only three *Corinthian* Pillars, with their Entablature. These they call the Grammar of the Architects. The Tops of the Capitals are become roundish, by their Corners being broke off *, and the whole does not seem likely to stand much longer.

* The same has befallen many of the old Capitals in other Places.

Concord.

Hard by these is part of the Portico of the Temple of *Concord*: The Architrave and Frieze in this are both thrown into one.

Just by it are three noble Pillars, which seem to have been the Angle of a Portico to a Temple, with part of their Entablature. They are so far buried by the Ruins of the old *Capitol*, which stood a little higher, that scarce half of them is above ground, and what is so, is almost hid by Trees.

Some call these the Remains of the Temple of *Jupiter Tonans*, built by *Augustus Caesar*, upon his having had a narrow escape from a Stroke of Lightning attended with great Claps of Thunder. Others, who differ from them, do not yet say what these Ruins originally were. If that Opinion be not allow'd, why may we not suppose those Pillars to have been a

Part

Part of the Temple of *Julius Caesar* [*Divus Julius*] which according to *Tacitus's* Account of the Death of *Galba*, was certainly hereabouts.

Galba was kill'd near the Lake of *Curtius*, in the *Forum Boarium*. *T. Vinnius* who came with him out of the Palace, and was by him when he fell, fled to the Temple of *Divus Julius*, and was there kill'd likewise; [*Titum inde Vinnium invasere - - - ante Aedem Divi Julii jacuit.*] Now some Antiquaries, upon a Supposition that He would of course fly to such Temple as was nearest to the Lake of *Curtius*, where *Galba* fell, and it being manifest that the nearest Temple must have been that whereof the three curious Pillars before-mention'd were part, conclude that They are Remains of the Temple of *Divus Julius*, and are by Mistake reckon'd to have belong'd to that of *Jupiter Stator*, tho' they constantly go by the Name of it: But, a hundred Accidents might happen, in such a Tumult, to prevent his getting to the very next Temple; and this I am speaking of is so very little further off, that 'tis as likely he might make this his *Asylum*; and then there will be no occasion to change the old receiv'd Name of the other, to support such a Fancy, nor to search farther for the Temple of *Divus Julius*.

There is indeed a noble Scene of Antiquities all about this *Campo Vaccino*, which was itself the old *Via Sacra*, mention'd by *Horace* [*Ibām forte Viā Sacrā, &c.*] Part of the Back of the old Capitol is at one end, and the Arch of *Septimius Severus* just below that: All these last mention'd Temples (beginning with that of *Saturn*) are on each side of it; the Arch of *Titus* at the other End: Just by that is the *Palatine Mount*, with the Remains of several Palaces which were in the Neighbourhood of the Palace of the *Augusti*: A very little way beyond the Arch of *Titus* is the Arch of *Constantine* on one hand, and the Amphitheatre of *Vespasian* on the other; all these lying very near together.

The Temple of *Minerva* (tho' now a Christian Church) has not quite lost its old Name. The Church is rais'd upon the Ruins of the Temple, and is now call'd *S. Maria sopra Minerva*. In this Church is an admirable Statue of our Saviour in white Marble, by *Mich. Angelo*— and just within one of the

Temple of
Minerva.

Gates is a fine old Basso-Relievo of a Man grappling with a Lion, probably an Ornament of the ancient Temple.

There is in the Gallery of the Prince *Giustiniani*, a Statue of *Minerva*, which they aver to be the same that was worshipped in this Temple.

In the *Forum Nervæ* are what *Ficaroni* called the Remains of another Temple of this Goddess, which was built by *Domitian*. They consist of two Pillars of the *Corinthian* Order, fluted, with their Entablature, and the Wall they project from. The Frieze is all along adorn'd with Figures in Mezo-Relievo, expressing *Palladis Artes*, the Affair of House-wifery, as Spinning, Weaving, &c. Some of these are much decay'd, but others very fresh. The Prints of all of them, engrav'd by *Pietro Santo Bartoli*, are publish'd in the *Admiranda*. An old Statue of *Pallas* still remains, standing over this fine Frieze.

Near this are what were shew'd to us for the Remains of the Palace of the Emperor *Nervæ*, from whom the *Forum* took its Name, three most noble Pillars of Marble, *Corinthian*, fluted, with part of their Entablature: but these are (if I mistake not) what some call the Remains of the Temple of *Mars Ultor*. The Accounts that are given of the former Grandeur and Beauty of this *Forum*, as well as that of *Trajan*, is stupendous. And tho' the pleasure of seeing what remains of them be very great, the grief to hear what is lost is not less.

They say it was one of *S. Augustine's* Wishes to have seen *Rome* in its Glory; and 'tis a Wish, however fruitless, that I believe none can forbear entertaining, that sees *Rome* now, — in a much further Remove from its ancient Glory, than it was in that Father's time.

Near the Church of *Santa Croce*, are some Remains of a Temple of *Venus* and *Cupid*, but very ruinous.

In a Vineyard not far from this, is a beautiful Ruin of the Temple of *Minerva Medica*, a Decagon. The Door-place takes up one of the Sides; the opposite Side is rumbled down. There was a Niche in it when standing, as there is now in every one of the eight other sides which remain, besides that in which the Door is. And thus, the Number of Niches being nine, it is supposed that they were filled with the Statues of the nine Muses. Over each of the Niches is a Window. There is now a Fountain

in



G. Vander Gucht Fecit.

Temple of Minerva Medica



in the middle, in all probability made since the Ground about it was turn'd into a Vineyard.

Without the City, is the *Templum Fortuna*, which stands in a way antiently call'd *Via ad Gabios*. It is a *Rotonda*; not open at the top as the *Pantheon*, but has round Windows at a considerable height in the Wall, near the Spring of the Vault. There is a circular Vault beneath, which goes round a thick sort of Pillar. The like sort of Vault we see under the *Palazzo dei Ambasciadori*, or *Villa Publica*, which was a Palace for the Reception and Entertainment of Ambassadors from foreign States, they not being allow'd to enter the City. In the inner part of the Arch, over the Door into this Temple, we observ'd in some parts where the Wall was broken, that instead of Stones, they had made use of empty Pots, laid on their sides, with Mortar round them, probably to make the Work less heavy; as Pumice-Stones are, for the like reason used, in the Vaults of other old Buildings: As is to be seen in the Baths of *Caracalla*, and other places.

Having now gone thro' what occur'd as most remarkable in the principal modern Churches, and the Remains of some of the ancient Temples; I proceed to add, to what I have said in general of the Palaces, some Particulars of what I observ'd in them.

The Palace of the *Vatican*, for the Vastness of its Size, for its being the principal Seat of the Holy Pontiff, and above all, for that noble Library, and the glorious Paintings of *Raphael*, claims the first place; but if you were to regard Uniformity, Regularity, and a graceful Approach, or Entrance, I do not know whether it ought not to stand in the last. It is a vast Mass of Building put together at several times, by several Popes; — the first having been done, as they say, by Pope *Symmachus* toward the later end of the second Century. Some of the Courts are really fine and noble, with Rows of Porticoes one above another, very magnificent; but the Whole looks very heavy, and is a great annoyance to the Prospect of *S. Peter's Church*, just by which it stands, as I had often thought by the Prints, before I had seen the Pile itself, and was much confirmed in that Thought when I did see it. The *Guardarobbe*, the Officers who have the Care of the Furniture, and shew you the Apartments, tell you that there are above 12000 Rooms in that Palace; and for your Satisfaction they refer you to a Model of the Whole in

Wood, which is kept in one of the upper Chambers, and may be taken asunder, so as to come at the lesser Rooms that lie in the Body of it. But whoever would take the pains to count them all, would pay dear enough (I think) for his Curiosity.

Besides the noted Paintings of *Raphael* in this Palace, there are a great many others, and by good Masters, in the other numerous Apartments there. A few of the principal I will name, in the Order they were shew'd me.

In the *Camera della Spogliatura*, the Cieling is painted in Fresco [the Descent of the Holy Ghost] by *Girolamo Mutiano*.

The *Sala Regia* [Royal Hall] has several large Paintings in Fresco; the Pope condemning Heresy, with *S. Peter* and *S. Paul* in the Air, and several other Figures, by *Geo. Vasari*. He has written his Name and Country at a Corner of the Piece, in *Greek*, for what reason, I know not. ΓΕΟΡΓΙΟΣ ΟΥΛ-ΣΑΡΙΟΣ ΑΡΕΤΙΝΟΣ * ΕΠΟΙΕΙ.

* He came from Arezzo.

There are other Pictures of the same Master, and particularly three that represent the Circumstances relating to the Assassination of Admiral *Coligni* in the Massacre at *Paris*. That the Memory of so glorious an Action might not be forgot, Pope *Gregory XIII.* caused a Medal to be struck upon the Occasion, with these Words, *Ugonottorum Strages* [The Slaughter of the *Hugonots*] on the Reverse: The Medal is publicly sold in *Rome* at this time. There are several other Paintings in the same Hall by *Zuccaro*, *Salviati*, and other Masters.

In the *Capelle Sistina* and *Paolina*, are several Paintings of *Mich. Angelo*.

In the *Sistina*, as soon as you come in, you see in front at the further end that Great, and so much noted Performance of his, *The Last Judgment*. The Design of this famous Piece, and the capricious Fancies that are in some parts of it, are so universally known by the Prints, and the Accounts of it in several Authors, that I need say nothing of that matter. The Execution is very bold and strong, but is hard in the Outline, as are the Works of most of the *Florentine* Masters. The excessive strong Expression of the Muscles even in the Women, and the youngest Figures, shew rather an Ostentation of his Knowledge of the Situation and Movement of those Muscles, than a just Thought of what was altogether fit to be done in such Subjects; But, he seem'd indu-

strious

strious in all his Works, that the World should know he was an Anatomist: And 'tis perhaps as learned a Piece, in that respect, as there is in the World. The Colouring seems never to have been very beautiful (tho' somewhat must be allow'd for Age) and the want of large Masses of Light and Shadow, makes the Whole less agreeable, tho' the particular Figures are exceeding masterly. Some of the Nudities have been cover'd, by order of one of the Popes, by *Daniel da Volterra*, as 'tis said: He has given *S. Katharine* a green Drapery, who was before entirely naked. The *Charon*, and some other Extravagancies (which sure he had not brought in at all, had not such been the Darlings of his Genius) he has succeeded in wonderfully; as he has in some other Figures hurried downwards by Devils in such odd Postures, as are apt rather to produce Laughter than such Sentiments as should arise from a Picture of that Subject. With all this, if we consider the vast Variety in such an Infinity of Figures, and the very great and masterly Expression in them (with allowance for the Oddness of some of the Thoughts, which was pretty much the way of those Days, as is to be seen in the Cupola at *Florence* by *Zuccaro*, and elsewhere) it must certainly be esteem'd a most grand, and amazing Performance.

Upon the Cieling of this Chapel are also painted by the same Master the Prophets, the Sibyls, and other Subjects.

On the Walls are painted, by *Pietro Perugino*, the History of the Old Testament on one side, and that of the New on the other. At the end, over the Entrance, is the Ascension of *Christ*, and Angels destroying the seven mortal Sins; by *Matteo di Lecce*.

The *Capella Paolina* was the Architecture of *Antonio Sangallo*. This Chapel has two Paintings of *Mich. Angelo*, the Crucifixion of *S. Peter*, and the Conversion of *S. Paul*. The Cieling is painted by *Federico Zuccaro*.

The *Sala Clementina* is lined with Marble, inlaid, and painted in the other parts by *Carlo di Borgo S. Sepulchro*; He has drawn himself and his Wife, in one part. The chief of what else he has painted there is Architecture, which is exceeding well.

At one Corner is a sort of brazen Hoop in Perspective; for what purpose, I could not learn: Which, tho' so inconsiderable a thing in itself, is represented with such Exactness, that it affords a considerable Amusement, by deceiving the

the Eye in a very extraordinary manner. The *Capella Secreta* is painted by *Romanelli*.

In the *Sala di Predicatione* is a Piece of *Moses* breaking the Tables, very boldly painted, said to be of *Mola*; — and, a Nativity begun by him, but finish'd by *Louigi Garzi*.

In the *Galaretti* is a History of the Pope and *Charles* the Fifth, painted by *Romanelli*.

What they call the Bible of *Raphael* is almost universally known, being dispers'd all over *Europe*. The Originals of these Prints are painted all along the upper part of an open Portico, upon the Cieling and Sides of each Division. These were all design'd by *Raphael*, tho' but very few of them executed by himself. The *Eve* in the Creation is generally agreed to be of his Hand; and a most beautiful Figure it is.

The Finding of *Moses* is another; in which, besides the admirable genteel Drawing, there are lovely Tincts of Colouring: And the Colours in the several Draperies, in *Pharaoh's* Daughter, and her Attendants, do most agreeably set off one another. The Last Supper, and some others, are said to be of his Hand too; but, of these, there is doubt. The rest of them were painted by his principal Disciples; and are for the most part very finely done.

The flat Wall at the back of this Portico, and of that which returns from it, and goes along another side of the same Court, is most elaborately painted in Grottesque Figures, most of them by *Giovanni da Udenez*; they are exceeding neat, and very fine in that kind.

We are now come to those noble Apartments, generally called the Apartments of *Raphael*: All the principal Paintings in them having been either done by his Hand, or at least design'd by him. I shall not pretend to give any particular Description of these admirable Performances; 'twould be but *actum agere*; they have been so largely and fully describ'd by *Bellori* and others formerly, and by Mr. *Richardson* of late; that to these I refer the Reader. I shall only mention the Subjects of them in short, as they are usually call'd, that the Reader may have them more at one View than they are in the larger Accounts above mentioned.

The

The first and largest of the Rooms is what they call the *Sala di Constantino*, [the Hall of *Constantine*] and sometimes *di Giulio Romano*; because, tho' the Designs for this Room were made by *Raphael*, they were painted after his Death by *Giulio*, tho' not without the Assistance of some others.

The Subjects of the Paintings in this Hall are,

1. *Constantine* haranguing his Army, and the Cross appearing in the Air.
2. The Battle of the same Emperor with *Maxentius*, at the *Pons Milvius*, a most grand and amazing Performance.
3. His being baptized by Pope *Sylvester*.
4. His Donation of *Rome*, &c. to the same Pope.

The Donation is made by the Emperor on his Knees, to the Pope sitting.

Beyond this are three other Rooms: The principal Paintings in which were both design'd and executed by *Raphael* himself.

In the first of these is,

1. *Attila*, King of the *Huns*, on his March with his Army to sack *Rome*, but diverted by the Prayers of *S. Leo* the First, the then Pope, and by the terrifying appearance of *S. Peter* and *S. Paul* in the Air.

2. *Heliodorus* drove out of the Temple of *Jerusalem*. This is etch'd by *Carlo Marat*.

3. *Peter* deliver'd out of Prison by the Angel. There is such a *Chiario Oscuro* [Light and Shade] in this, as I never saw elsewhere, added to the inimitable Beauty of the Design.

The fourth is what they call the *Corpus Domini*, being a Representation of the Miracle which gave occasion to the annual Feast of that Name, on which Day they have their *Processio generalissima*, in memory of it: 'Tis of the unbelieving Priest already mention'd, pag. 217. from whose Fingers the Wafer he was consecrating slipt out all bloody; for so the Story was given in that place. In this Representation the Circumstance is varied; the Wafer remains between his Fingers; and Drops of Blood, issuing from it, fall in the form of a Cross. — A rare Expedient to enforce the Doctrine of Transubstantiation!

In the next Chamber is,

1. What they commonly call the Dispute of the Doctors, concerning the Holy Sacrament, there being a Representation of

of the Host, and of several Persons about it, seeming to be engaged in Disputation.

2. The School of *Athens*.

3. The *Parnassus*.

The Designs of these two are engrav'd by *Marc Antonio*; but the last with considerable Variations from the Painting.

4. Pope *Gregory IX.* (tho' the Face of *Julius II.* is given instead of his) and *Justinian* Emperor delivering the Digests and other Books of the Law.—Above are represented *Prudence, Temperance, &c.*

In the last of these Chambers is,

1. The *Incendio del Borgo*; a Fire in that Part of *Rome* call'd the *Borgo di S. Pietro*, extinguish'd by Pope *Leo IV.* making the Sign of the Cross, and giving the Benediction.

2. The Justification of Pope *Leo III.* from some Crimes laid to his Charge by the Senate and People of *Rome*, in a Complaint presented to *Charles* the Great, then King of *France*, soon after Emperor: where the Bishops assembled, by *Charles's* Order, for the Trial, declared that the Pope could not be tried by any Judicature upon Earth but his own; and he being call'd upon therefore to judge himself, he laid his Hand on the Evangelists, lying open upon the Altar, and pronounced himself innocent: and they all look'd upon him as fairly acquitted. There is,

3. That Pope's crowning the same *Charles* the Great, Emperor of the *Romans*; which was the beginning of the present *Roman* Empire, that is, the Empire of *Germany*.

4. The Victory of *Leo IV.* over the *Saracens*.

In the same Chamber (as I remember, or one adjoining) is what they call *l'Istoria di Pipino*: There is wrote at the bottom of it an Account of *Pepin's* making an Oblation of the Exarchate of *Ravenna*, and other things to the Church; *Pipinus pius primus amplificandæ Ecclesiæ viam aperuit Exarchatu Ravennate, & aliis plurimis ei oblatiis.* This being decay'd, was restor'd by *Gaudenzio Milanese*.

In the Hall of *Constantine*, near the further Corner, at one end of the Battle, is a most admirable Figure of *Justice*, painted by *Raphael's* own Hand, and the only thing he liv'd to paint in that Hall.—It has the Perfection of Colouring, as well as all other Excellencies. On the Cieling of this Hall is painted the
inner

inner Perspective of a Building, with a Crucifix in the middle, and an Idol broken to pieces lying under it.

In the Chamber where is the fine Picture I before mention'd, of the Deliverance of *S. Peter* out of Prison, are painted on the Cieling,

Jacob's Ladder.

Moses and the Burning Bush.

Abraham offering Isaac; and,

Noah just come out of the Ark, kneeling before the *Padre Eterno* [Eternal Father] who is represented as supported in the Air by Angels.

These are not foreshorten'd, as is usual in Figures upon Cielings, but painted in the same manner as if they had been done upon an upright Wall.

The Borders at the bottom under the great Pictures, are painted in *Chiaro Oscuro*, most of them by *Polydore*. Some of these being decay'd, were renewed by *Carlo Marat*.

There is one thing in the *Parnassus* which looks a little odd, and has frequently been found fault with. Instead of the Harp, his usual Instrument, *Apollo* is playing upon a Violin.— But *Raphael* had his Authority for this from the Antients. There is now to be seen in the *Villa Montalto* an antique Statue of *Apollo* playing on the very same Instrument, and a small one of the same in the Great Duke's Gallery: But *Marc. Antonio*, in his Print of the *Parnassus*, has put a Harp in the *Apollo's* Hand: The Print differs too from the Picture in several other Particulars. *Raphael* himself often varied his Design of the same Subject; as in that of the famous *S. Cecilia* at *Bologna*, and others.

In these admirable Paintings there is no great Gaiety or Gawdiness of Colouring to allure the Eye, but there are things of much greater Consequence, The noble Style of Drawing, the Grandeur of the Ideas, the Dignity of the Characters, and the Sublimity of Expression, raise such Sentiments in the Mind, as one would think the Eye could hardly transmit to it: and as a certain Sign of superior Excellency, the more they are seen, and the more they are consider'd, the greater is the Pleasure and the Admiration.

This is well exemplified in a Story they tell of the two *Carlo's*, *Maratti* and *Cignani*, Men very well known by their own Performances; which is this. When the later was newly come to *Rome*, the other ask'd him, whether he had been in the *Vatican*, and how he lik'd the Paintings there: Very well, says *Cignani*,—*sono belle Cose*. "They are good pretty things." Pray *Sieur Carlo*, (says *Marat*) next time you go thither, do me the Favour to make me a Drawing after such a Figure, (describing it) in the *Incendio del Borgo*; I have occasion for it, but can't conveniently go my self to do it.—*Cignani* went to work, and after two or three Essays he smok'd out the matter, tore his Paper, and came back to *Marat* with a Confession, that *Raphael* was an inimitable Master.

In another Room in the *Vatican*, we saw a fine Picture of *Domenichini*, an *Ecce Homo*, when *Pilate* brought forth our Saviour to the Multitude; there is a very extraordinary Expression of Flouting and Mockery in the Countenance of him that offers the Reed.

In another are three fine Cartoons, one is of *Raphael*: 'Tis the Dæmoniac brought to be exorcis'd, as represented in the lower part of the *Transfiguration*. It is since come into the Possession of Cardinal *Albani*, upon his Uncle's Death.

The other two are of *Carlo Maratti*, and *Domenichini*; the former, a Nativity; the other is a Friar, and another Figure.

Another Room (I think 'tis a Chapel) has its Cieling painted by *Guido*; The *Transfiguration*; the *Ascension*; and the *Descent of the Holy Ghost*.

There is a small Chapel painted by *Federic Zuccharo*: From this Chapel there is a View thro' a long Gallery to a Fountain which is on a Terrace at the further end, five hundred ordinary Paces in Length, as they told us; for I did not pace it: I found Employment enough in observing the Ornaments of the several Parts of it, which are various in each: And the Additions to the Length of it were made at several times, so that the Height and Breadth are no way proportionable to so vast a Length; and perhaps to redress the ill Consequence of this, they have made such Distinctions between the several parts, that tho' they are all in one Line, they are as two or three several Galleries.

The Ornaments of *Stucco* gilt, in the first part, with grotesque and other Figures, shew very rich.

Along the Walls are painted large Geographical Descriptions, mention'd before, of the several States and Provinces of *Italy*, and some other Places; with Landscapes by *Paul Brill* and other Masters: And along the Cieling are several Histories, and Fictions painted in Compartiments: One of them is an Instance of their charitable Disposition; *Theodoricus Rex in Infernum projicitur*, as says the Inscription about it in express Words, [King *Theodoric* is thrown into Hell.]

The other parts of the Gallery are adorn'd with several Paintings, large Drawings, or Cartoons of various Hands, *Domenichino*, *Pietro da Pietris*, and others, with antique Busts, and Basso-Relievo's.

In that part next the Terrace are the Busts of *Ptolomæus Soter*, *Biblioth. Alexandr. Conditor*, *Miltiades*, *Aristoteles*, *Pythagoras*, *M. Varro*, *Plato*, *Pittacus*, *Janus*, *Homer*, *Mercur. sive Hermes Hierogrammateus*, *Hercules Egyptiæ ac Phœnic. Disciplinæ propagator*.— These two last are painted in the Library of the *Vatican* among the Inventers of Letters. This *Aristotle* does not resemble others I have seen, particularly that of Cardinal *Gualtieri*; this has no Beard, and you see a long prominent Chin.

Among the Basso-Relievo's, I observ'd, on a *Sarcophagus*, a Chariot-Race of *Cupids*.

There is a little Chapel below, painted by *Andrea Mantegna*.

The Statues in the Court of the *Belvedere**, are, as to their Attitudes, so well known, not only by the Prints, but Casts from them, or Models after them, which are in *England*, that I need only name them. The *Apollo*, *Laocoon* with his Sons, *Venus* and *Cupid*, another *Venus*, the *Antinous Admirandus*, (as 'tis usually call'd) and *Commodus* the Emperor as a *Hercules*. The *Apollo*, the *Laocoon*, and the *Antinous* are much the best; and they are all excellent.— The *Commodus* is good, but shews a plain difference between the *Greek* and *Roman* Taste of Sculpture. Neither of the Statues of *Venus* is in the best Taste; one of them can hardly be called good.

The Beauty of the Marble, and the Airs of the Figures in most of these are what no Copy can thoroughly represent; and indeed they are exquisite.— For even in Casts, which must be

Belvedere.
* A part of
the Vatican-
Palace so cal-
led; as is
likewise the
Garden.

esteem'd the most exact Copies of any, as these are taken off in several Pieces, when the Pieces come to be put together, it is great odds but that some little wrong turn at the setting on of the Head, or of an Arm or a Leg, may make the Statue not exactly suit with the Air of the Original.

They have pasted upon the Door that shuts up the Nich of the *Laocoon*, that Passage in *Pliny* which speaks of that Groupe, as being the Joint-work of *Agessander*, *Polydorus*, and *Athenodorus Rhodianus*.

In the same Court are two large Figures, of the *Nile* and the *Tiber*, and a fine *Sarcophagus*, with a beautiful Basso-Relievo upon it. In the Walls of this Court are stuck some large Faces, or Masks * which they say were brought from the Baths of *Agrippa* behind his *Pantheon*.

* They call
them Masche-
rone.

Towards one Corner of the same Court is a noble Vase of Porphyry, about six Yards diameter: This was brought thither lately. In a place adjoining, is the famous *Torso*, a mutilated antique Statue, whereof there is now left only the Body and Thighs, called the School of *Mich. Angelo*, as being what he studied much after. It appears by the Inscription that it was made by *Apollonius* the Son of *Nestor*, an *Athenian*. It is allow'd by all to have been the Trunk of an *Hercules*; and some at *Rome* suppose him to have been in the Act of Spinning; but, *Mich. Angelo* seem'd to have been of another Opinion, according to a Model we saw at *Florence*, which he made in order to restore it, as he was to have done, had he lived. In that Model, his right Elbow rests upon his Thigh, his Head is inclin'd as going to rest upon that Hand, the other Hand lying loose upon the left Thigh. By this it should seem that *Mich. Angelo's* Opinion was, that it was *Hercules* reposing himself, after his Labours.

In the place where the *Torso* is, are some round Altars, and some Porphyry Pillars, which were brought from the *Pantheon*.

In a Portico, coming out of that Court, as you go towards the Library, is an admirable dying *Cleopatra*, much in the same Attitude as that in the *Villa de Medicis*. This [of the *Belvedere*] seem'd to me much better and more delicate than the other, the Head of which is modern.

From hence you go down a very long Corridore or vaulted Passage, they say 'tis five hundred Paces in the Whole; about the Mid-way, is the Entrance into the Library.

The

The Library of the *Vatican* is replenished with so noble a Treas-^{Library.}ure, that one who spends but a short time in *Rome*, must not pretend to give any suitable Account of it, especially unless his Business were wholly there. I shall therefore only mention some of the principal Ornaments, and such few things as they commonly shew to Strangers. Here are painted the chief Works of *Sixtus V.* the great Founder of this Library, and in a great measure the Restorer of *Rome*. The Histories likewise of sixteen Councils.—And, what is a very well chosen Ornament for such a Place, there is a Representation of nine of the most eminent Libraries, the *Babylonian, Athenian, Alexandrian, Palatine, &c.* with short Inscriptions giving an Account of each: And to set in view the Origine and first Advances of Learning in several Countries, there are painted on large Pilasters ranged along the middle of the Library, those Persons who were reputed to have been the Inventors of Letters in several Languages, *Adam, Abraham, Moses, Mercurius Ægyptius, Hercules Ægyptius, Cadmus, Cæcrops, Pythagoras*, and several others, with the Letters which each of these are said to have invented written under their Pictures.

They shew'd us the famous *Vatican Greek Testament*, nine hundred Years old, written in Capitals, with the Accents.

The Gospel of *S. Luke* and *S. John* in *Latin*, eight hundred Years old, written mostly in Capitals.

A *Virgil*, one thousand four hundred Years old, (as they say) with Limnings of no extraordinary Performance.—I confess I thought them sadly done, however valued there for their Antiquity. It is written in Capitals on Vellum. The four disputed Lines which often stand at the beginning of the *Æneid* [*Ille Ego, &c.*] are not in this Copy. There are Arguments in Verse before each Book, a Circumstance which seems to me to savour of a later Age.

They never fail of shewing an *Englishman* King *Henry's* Book of the seven Sacraments against *Luther*, with a Writing of the King's own Hand in the Beginning, which I transcrib'd, *Anglorum Rex Henricus, Leo decime, mittit hoc opus, & Fidei Testamentum, & amicitie.* “*Henry, King of England, O Leo X.*” sends this Work, a Testimony both of his Faith and of his “*Friendship.*”

When

When they have shew'd you how good a Catholick he once was, they presently bring forth his Letters to *Anna Bullen*, who they say made him an Apostate. There are some in *French*, some in *English*; in several of them His Majesty is very gay: — *Hopes in a little time to kiss her pretty Bubbies, &c.* In that which Mr. *Addison* has given us, there are some little Mistakes: Instead of [your Sister's Mother] it is [your Sister *Mater*, or, *Matez*] (there is a sort of *r* like a *z*,) and, there is no mention of a Lord *Manwring*; it is, [write to my Lord myne mind therein.] Mr. *Addison* does not say he transcrib'd the Letter himself.

In an ancient *Officio* or Missal, are some curious Limnings, representing the History of the *B. Virgin*.

Some other Missals, finely adorn'd in the same manner, by *Giulio Clovio*.

An History of the Lives of two Dukes of *Urbino*, with some of the Stories painted in them, by the same Master.

A fine Manuscript of *Tasso* [not his own hand] done in the Year 1620. Also,

Some Manuscripts, in Five Volumes, intituled, *Historia Imperatorum Roman. Græc. sive Constantinop. & Germ. a Julio Cæs. ad Rodolph. II. cum Effig. è Numism. per Octavium Stradam Nob. Aulic. S. Cæs. Maj. absoluta, in sept. a Patre Jacobo*. I think I never saw a cleaner Pen than there is in the Effigies of the Emperors in these Books. I have since seen some others of the same hand, in the *Casa Gaddi* at *Florence*: Those (as I remember) were in Purple-Ink, these of the *Vatican* in Black.

The antient *Papyrus*, [the thin Bark of a Tree, on which they wrote antiently] and the *Pannus Asbestinus* * are not so great Rarities as they wou'd there represent them. I have seen of each several times in *England*.

There is a most lovely Pillar of Oriental Alabaster, transparent, which was dug up in the *Via Appia*.

The

* Called also *Amianthus*, a Cloth not consumed by Fire, in which the Ancients used to wrap the dead Bodies which were to be burnt, thereby preserving them when reduc'd to Ashes, from mixing with the Ashes of the Funeral Pile. This Cloth is made of some fine kind of Filaments, found within the Veins of a Stone.

The great Body of this Library is said to be three hundred Foot in Length, and about seventy in Breadth. Across the further End, another Gallery extends itself on the Right and Left to a great Length; and in that are contain'd the Libraries of *Heidelberg* and *Urbino*, which are a noble Addition to the other.

Within the *Vatican* Palace are kept the great Arras Hangings done after Cartoons of *Raphael*, nineteen in number. They are expos'd publicly for three days in one of the Cloysters leading up to *S. Peter's* Church, at the Feast of *Corpus Christi*, when they make their grand Procession. After this, they are hung up in some of the Apartments within the Palace, a few days to be seen there; and then they are put up in their Wardrobes, where they continue all the rest of the Year. The Subjects are,

1. The Birth of our *Saviour*.—One of the Shepherds is playing on a Bag-Pipe.

2. The Presentation in the Temple.

3. The *Magi*, adoring our *Saviour*.

4. The Slaughter of the *Innocents*.—This is in three Divisions, three several Pieces of Tapestry: There is a Print of this extant; but the Slaughter of the *Innocents*, engraved by *Mark Antonio*, is not after this; but taken from some other Design of *Raphael*: The original Cartoon after which this Piece of Tapestry was made, was torn to pieces, and some of those Pieces grace Mr. *Richardson's* fine Collection.

5. The Descent of our *Saviour* into the *Limbus Patrum*.

There are in this several old Men in a sort of large Grave; you see only the upper part of them. Our *Saviour* stands with a Banner in one Hand, display'd, [a Cross *Gules*, on a Field *Argent*] with the other, he takes one of the Fathers by the Hand, as raising him up.—A naked Man and Woman are quite above ground; they seem to be *Adam* and *Eve*.—There is another old Man also above ground, who looks as if newly wak'd with a sort of Surprise.

6. *Christ* and the two Disciples at *Emaus*.

7. *Christ* appearing as a Gardener.

8. The Resurrection of *Christ*.—The Confusion of the Soldiers is nobly express'd.

9. The

9. The Ascension.

10. The Descent of the *Holy Ghost*. The *B. Virgin* is sitting in the midst of the Apostles: Two Attendants behind her, one of them is leaning over the Back of her Chair.

The seven next following are after the Cartoons of *Raphael* now at *Hampton-Court*.

11. The Delivery of the Keys to *S. Peter*.

12. The Beautiful Gate of the Temple.

13. *S. Paul* Preaching.

14. *Ananias* and *Sapphira*.

15. Wonderful Draught of Fishes.

16. Sacrifice to *Paul* and *Barnabas*.

17. *Elymas* the Sorcerer.

The other two are,

18. The Conversion of *S. Paul*.

19. The Stoning of *Stephen*.

That of *Elymas* is cut or folded, you only see the upper part. I saw it two several Years; it was both times put up over the Entrance in the Inside of one of the Portico's, and so perhaps only folded in, to fit the place. These nineteen are intire: there are some Pieces of one or two more. The nine last have Borders, of Figures and Foliage: I know not whether the Borders were made at the same time with the rest of the Work; one of them certainly was not, for it contains an Account of some Pieces of Tapestry, (not mentioning the number,) having been carried off by Pirates, retaken, and restored to Pope *Julius III.* in 1553, by *Anne Montmorancy*, who was Admiral of *France*: the Words are these; *Urbe captâ partem Auleorum a prædonibus distractorum conquistam, Annas Montmorancius Gallicæ Militiæ Præf. resarciendam, atque Julio III. P. M. restituendam curavit, 1553.*

This is in the Border of that which represents the Conversion of *S. Paul*.

The Materials of these Tapestries are rich, and the Work curious: but for Firmness of Drawing, and Greatness of Expression, fall vastly short of such of the Originals as I have seen: The Figures are either really less than the Originals, or for want of that majestick Expression which *Raphael's* own hand never fails of, they appear to be so.

We

We have an Altar-Piece in the Choir at *Chester* after one of the same Cartoons, (it is that of *Elymas* the Sorcerer,) which in my mind is much superior to any of these: However they are a glorious Sight all together.

They are some of them about eight Yards long.

In the great Garden of the *Belvedere* are several fine Basso-Relievos, Statues, and Fountains. In one of these there is a Ship, out of which the Guns shoot Water instead of Fire.

In another part of the Garden is a Pleasure-House, made in the manner of an antique Villa. The House itself is not much different from what they use now-a-days: The Court before it is an Ellipsis, or Oval; the House joins to the middle of one side of it, and on the opposite side is a handsome Portico fronting the House, and there are two lesser Porticos at the two Ends, thro' one of which we came into the Court; I don't remember that there is any Entrance at the large one which fronts the House. It was made by *Pyrrho Ligorio*, and most of the Materials were taken from an antique Villa.

A Pine-Apple of Copper, brought from the *Moles Adriana*, and two Peacocks, of the same Metal, are placed in one side of another of these Gardens, next the Palace; the Pine-Apple seemed to be not less than five Yards high.

Tho' the *Vatican* be (as I have said) the principal Palace of the Pope, yet *Clement XI.* for about half of his time * made that of *Monte Cavallo* his ordinary Residence, as being the wholesomer Situation:—so thither we will follow the Pontiffs.—But, having been insensibly led on to a greater length in my Account of the *Vatican* than I intended, I shall be the briefer in what I have to say of this and the rest of the Palaces.

* And Innocent XIII. (As I have since been informed) the whole of his time.

This Palace stands on what was formerly called *Mons Quirinalis*, and has chang'd its Name to *Monte Cavallo*, from the two great Horses of white Marble which stand fronting one of the Entrances into the Palace. These Horses have each of them his Manager, and the Figures in both have been supposed to represent *Alexander* and *Bucephalus*: they give us moreover Names of the Sculptors on the Pedestals; there being written on one, *Opus Phidiae*; on the other, *Opus Praxitelis*. That Writing, I doubt, is not very consistent with Chronology; both

Monte Cavallo.

* Plin. Lib.
xxxiv. C. viii.

these Sculptors were before *Alexander's* time. *Phidias* ninety Years, according to *Pliny* *, some say more; *Praxiteles*, about forty. They are very large, and indeed of a great and noble Style; but, one of them, upon an attentive View, seems considerably better than the other, and has a good deal more Spirit. The Attitude is much the same in each; only, one is as it were revers'd from the other, as a Print is from the Plate: and it is the Opinion of a very ingenious Person with whom I went to consider them, that one is no more than a revers'd Copy from the other (only with some little Variation) possibly by a Disciple or some Under-Workman of the first; and that the second was made in the revers'd Attitude of the first, that they might the more exactly answer one another, as Ornaments to some Entrance, or such other Place, where Uniformity might be required.

In the great Court, on the side of a Turret, is a *Madonna* and *Christ* in Mosaic, done after a Painting of *Carlo Marat*; the Original is kept within the Palace.

Upon the great Stair-case is a Piece of Painting which was remov'd from the Tribuna of the Church of *S. Apostoli*; 'tis by *Melotius Foroliviensis*, who is said there to have been either the first Inventor, or great Improver of the way of fore-shortening Figures for Cielings.

In a Hall as you land from one Branch of the Stair-case, are several large Cartoons, Designs for the Mosaic in *S. Peter's* Church, by *Carlo Marat*, *Andrea Sacchi*, *Pietro da Cortona*, *Ciro Ferri* and others.

In the Apartments which go off from the other Branch of the Stair-case, are several excellent Paintings, by the Cavalier *Lanfranc* and other Masters.

There is a little Chapel, the Cupola painted by *Guido* in Fresco, the Altar-piece by the same, in Oil; the Annunciation.

In one of the Galleries they shew'd us the Model of a Portico, proposed to be erected before the Opening to the Entrance of the Colonnade which leads to *S. Peter's* Church; and Models for an Ascent to the Church of *Trinita del Monte*, which indeed is very much wanted: when we were there, the Ascent was not only rude and wild, but troublesome and difficult from the *Piazza di Spagna* to it.

In the same Palace is a *Madonna* and *Christ* and *S. John*, little *Life*, by *Raphael*; and two others, *S. Peter* and *S. Paul*, said to be by him likewise, but of these I doubted.

There is a very fine *Nativity*, by *Carlo Marat*; *Joseph* and his Brethren, by *Mola*; and A *Battle*, by *Borgognone*; all in *Fresco*.

This Palace is very large, but nothing to that degree as the *Vatican*. It was begun by *Gregory XIII.* carried on and enlarged by several succeeding Popes; and was used to be their Summer Residence only, as standing higher, and more airy than the *Vatican*, till the two last Popes took to it altogether.

It was *Sixtus V.* that set up the two great *Horses* above-mention'd, and raised a noble *Fountain* before them. They were found in the Ruins of *Constantine's Baths*, which were just below the *Quirinal Mount*, where *Prince Colonna's Gardens* now are.

In this Palace of *Monte Cavallo* we were present at a *Consistory* held there, for the Delivery of the Hats to such of the Cardinals as had been created by *Clement XI.* but had not received that Completion of their Dignity from Him.

In coming thither, all the Cardinals, old and new, make their solemn Entry into the City thro' the Gate *del Popolo*, and so march on in Cavalcade through the Streets on Mules; the *Camerarie* [Chamberlains] going before on horseback, with Ornaments of embroider'd Velvet, on the Necks of their Horses. After them the Gentlemen, the *Swissers*, and what they call *Mazzieri*, i. e. Pole-Ax-Men and Mace-bearers, &c.

Then the Cardinals on their Mules, two and two at first, with their *Staffieri*, or Footmen, and *Hussars* on foot. Afterwards they came three in a Row, one new one between two old ones.

That part of the Bridle-Reins that was on the sides of the Mules Necks, was near a quarter of a Yard broad, all emboss'd.

The new Cardinals had Hats which were of a deep Purple Colour, as were likewise their Robes, much like the Colour of the Robes of the Bishops. The old Cardinals had red Hats and Robes. All their Hats were tied under their Chins, by those silken Cords, with Tassels at the ends of them, which we see in the Prints of Cardinals Hats over their Coats of Arms. The Prelates and Attendants followed them.

When they were come into the Consistory, all the old Cardinals kiss'd his Holiness's Hand; the new Cardinals went into a Chapel to take the Oath usual upon the Occasion.

When they return'd thence, they made their Adoration.

When the Pope put on the Hat, he read a Prayer out of a broad Book that was held before him.

The new Cardinals then kiss'd his Hand, and afterwards went round and saluted all the Cardinals.

The Pope then went out to change his Dress in another Room, the Bishops and Prelates attending, at the several Doors he pass'd through, as so many Porters, to hold up the Tapestry that hung over them.

When his Holiness was ready, Cardinal *Rohan* made a *Latin* Oration in the Name of himself, and the rest of the new Cardinals, to thank him for the Honour he had done them; then took notice of the Nobility of the Pontiff's Family, out of which had been chosen so many Popes, Ornaments of the Church, Himself the Brightest and the Greatest: Elected (as was the Will of Heaven) by the unanimous Voice of all the Conclave, approved, rever'd and lov'd by all the People. Favour'd of God and Man, as *Moses*; pious as *Phineas*; upright as *Samuel*, &c. &c. &c. And that there was a Prospect of great Felicity to the Church and holy Religion, under so wise and excellent a Head and Governour.

The Pope answer'd in *Italian*; congratulating with them on the Business of the Day, and applauding the Choice made by his Predecessor;—that what was begun by him, was with a great deal of pleasure finish'd by himself: And that no doubt but all would go well, the Church flourish, and every thing prosper, now that an Addition was made to the *Sacred College* of so pious, so learned, and so worthy Persons as *loro Signori*.

This is the Substance of what I could remember of the Speeches: I was promis'd Copies of them, but was disappointed; perhaps they were not to be had.

When the Speeches were over, the *Capellani* [Gentlemen of the Chapel] sung the *Te Deum*, which finish'd the Ceremony.

Don Alessandro Albani, one of the former Pope's Nephews, [since made Cardinal by *Innocent XIII.*] was ask'd by an *English* Nobleman, who had known him while he was Pope's *Nuncio*

at

at *Vienna*, How he lik'd the Speeches? He told him, That the late Pope would not have answer'd in *Italian* to a Speech made to him in *Latin*.

Though *Innocent XIII.* was not accounted a Scholar, as *Clement XI.* was, yet he had more of the Spirit of Government, and was said to keep the greatest of the Nobility at more distance, than the other did the inferior sort.

Having been induc'd, in speaking of the Palace of *Monte Cavallo*, to give some Account of a Ceremony [or *Functione*, as they call such Matters] perform'd there, I will now take occasion (before I proceed to the rest of the Palaces) to mention another *Functione*, the *Corpus-Christi* Procession, which is annually made from the Palace of the *Vatican*; they reckon it the greatest Procession they have, and call it *Processio Generalissima*.

The Procession began with Charity-Boys, Orphans, singing Anthems in parts.

Then follow'd the several Religious Orders (some of them singing) a prodigious Number.

After these, a Company carrying white Wax Flambeaux, some of them were Religious, some Citizens, among them Gentlemen or rich Citizens Sons, pretty Youths. The Number of the Company which bore the Flambeaux, as I was told, was about two thousand; I counted above a thousand, and I believe there were as many more. I thought there was little need of so many Flambeaux in such bright and hot Sun-shine, as we then had.

Then came the Pavilions (a sort of Tents) to represent the several *Basiliche*, with Inscriptions upon each, and little Bells about some of them, with Choristers singing in parts, attended with several Officers, and Gentlemen with Flambeaux likewise.

Then follow'd the Generals of the several Orders, and their Servants.

Then the *Sbirri**, with their *Barigello*, or Captain.

The *Protonotarii Apostolici*.

* Officers
of Justice.

Some Officers bearing the four *Treregni* [Triple Crowns] richly adorn'd with Jewels; and three Mitres.

The Musicians of the Pope's Chapel, the Prelates, the Penitentiaries of *S. Peter's*.

The Bishops, thirty one in Number, among them the *Greek* and *Armenian* Bishops.

The Cardinals, forty-six in Number, with their Trains born up, and Officers attending, carrying their red Hats of Ceremony, (for they use red Hats without Tassels upon some other Occasions.)

The Senators and *Conservatori*, and other Officers of the City of *Rome*.

Then followed the *Host*, placed upon a sort of Table, and his Holiness, as in the Act of Adoration to it, resting his Arms upon the same Table, and holding up his Hands, the Palms with the Fingers stretched out, closed together: The Table, on which the Host is placed, stands upon a Frame, which bears his Holiness likewise, and is carried on Men's Shoulders; and there was a *Baldachino* or Canopy carried over the *Host*, and him, and Incense wafted before them: The Life-Guards in shining Armour were on each side: The *Camerarii d'honore* followed.

His Holiness seemed to kneel, the Folds of his Robe being so dispos'd as to represent him in that Posture, but he really sat on a Seat hid by his Robes, as one confess'd to me, with an Apology for the Imbecillity of old Age.

After them the *Cavalli Leggieri* [Light Horse] all with Banners, Helmets, and Feathers; the Officers in rich Habits, with very fine Armour.

The *Cuirassieri*, and Foot-Guards clos'd the Procession.

It may be a Satisfaction to some that are curious, to have the several *Corps* of the Procession more particularly set down, [by others 'tis easily pass'd over.]

There was one with me whom I thought as able to instruct me in whatever we should see as any Person in *Rome*: He told me the Names hereafter set down, as they pass'd, but some Orders he knew not the Names of, and I have described those, only by the Colour of their Habit.

I took this more particular Account of the Orders, &c. at the Procession that was made in the first Year of Innocent XIII. the former more general one, in the last Year of Clement XI.

Orphans of S. *Michael* singing in parts.

White Orphans, singing in the same manner.

Frati [Brothers] *di Giesu Maria*.

Padri Francesi [French Fathers] of the *Madonna dei Miracoli* [of our Lady of the Miracles] *Franciscans*.

Capuchins.

Fathers

Fathers of the Redemption [*sc.* of Captives] of the Convent of
S. Adrian. Their Habit white.
 Fathers of *S. Onuphrio*. Hermits.
 French *Minims*, Fathers. Black.
Franciscans, of the Convent of the *H. Apostles*.
Franciscans, of *S. S. Cosmus and Damianus*.
Padri Serviti of *S. Marcellus*. Fathers.
Franciscans of the *Ara Cœli*. A very numerous Order.
Padri Augustini. Fathers.
 A black Order.
Padri Carmelitani. White. Fathers.
 A black Order.
Padri Dominicani.
 A Dark-colour'd Order.
 Regular Canons of *S. Pet. in Vincoli*.
 Fathers of *S. Eusebius*. Black.
 Fathers of *S. Bernard*. White.
 Two black Orders.
 A white Order.
 A black Order.
 Regular Canons of the Convent *della Pace*, [of the Peace.]
 Brothers of the College in *S. Peter's*.
 Parish Priests.
 Canons of the *Bocca di Verità*, [Mouth of Truth.]
 Canons of *S. Celsus*.
 Canons of *S. Maria inviolata*.
 Pavillion of the *Basilica di Sanct. Sanctorum*, with Bells, as de-
 scribed before.
 Another Pavillion with Choristers singing in parts.
 Canons of the Apostolick Chancery of *S. Lorenzo in Damaso*.
 The *Basilica* of *S. Maria Maggiore*, with Musicians, Canons,
 Prelates, &c.
 The *Basilica* of *S. John Lateran*; with Canons, &c.
 Officers, Gentlemen, &c. with Flambeaux, Tapers, &c.
 Generals of the Orders, with their Servants.
 The *Sbirri* with their Captain.
 The Apostolick Protonotaries.
 Four *Treregni*, or Triple Crowns; and two Mitres.
 Musick of the Pope's Palace.
 Prelates,
 Penitents

Penitentiaries of S. *Peter*.
 Bishops, thirty-one.
 Cardinals, forty-six, Trains born up.
 Officers with their red Hats, &c.
 Senators and Conservators, &c.
 Host and Pope under Canopy, as above.
Camerarie d' Honore [Gentlemen of the Chamber, &c.]
Cavalli Leggeri. Light Horse, as above.
 Cuirassiers.
 Foot Guards.

The Procession began from the *Vatican*-side of S. *Peter's* Church next the Portico where *Raphael's* Tapestries then were hung up, as I before observ'd was usual, and continued under a sort of occasional Portico, whose Covering was Linen Cloth, to keep off the Sun, supported by wooden Columns, wrap'd round with green Boughs; Festoons reaching all along at the top from one Column to another; and in the midst, above each Festoon, some sort of Picture hung with a green Garland round it. The way was all along strew'd with fresh Sand, and Bay-Leaves scatter'd over it.

When they came to the *Piazza di Scoffa Cavalli* (about a quarter of a Mile from the Church, they call it a great deal more) they fetch'd a Compass about that Piazza, and went up by the Portico on the other side the Area before S. *Peter's* into the Church. His Holiness ascending the great Altar, gave his Benediction, and elevated the Host. At the Elevation, there was heard such a Sound of the People thumping their Breasts, as you hear when a Regiment of Soldiers are grounding their Musquets. — Anthems singing before and after.

When his Holiness was gone, the Host, which after the Elevation was repos'd by him upon the great Altar, was carried by the Canons, and plac'd on the Altar at the upper end of the Church.

After the Papal Palaces, comes next in Dignity that of the *Cancellaria*, which is a noble Structure, built round a large Court, with Porticoes one above another.

The Apartments are great and noble, as well those for Audience and Entertainment, as those which are set apart for Business, for the Attendance of the Prelates and others, upon the Affairs of the Apostolick See. There

There is an antique *Hercules*, in the Attitude of the *Farnese*; it is very fine, but small.

One of the Halls is painted in Fresco by *Giorgio Vasari*. Some very good Paintings are in the Galleries, and dispers'd in the Apartments.

The eminent Person, who inhabits this Palace by virtue of his high Office, is Cardinal *Ottoboni*, Vice-Chancellor of the Apostolick See. Heretofore they were called Chancellors, while it was held by Cardinals, as it has been now again; but for a considerable time it was in the hands of others, that were not Cardinals; and he that held it then was called *Cancellarii vicem gerens*; and there being a pretty long Succession of such, when it came to be held by Cardinals again, they were not mindful of restoring the antient Title it had before.

This Cardinal is a Man of great Courtesy and Generosity, and makes all his Entertainments *da gran Principe*, [as a great Prince;] one particularly at which my Lord *Parker* was present (I had the Honour of being there likewise) which they say cost him six thousand Crowns; it was in honour of the [then] new-elected Pope.

In the publick Piazza, before the Palace, was a Concert of Vocal and Instrumental Musick, of a hundred and fifty Performers: There were two large *Palcos*, or Galleries erected, one on each side the Piazza, for the Performers, with others for such of the Company as the numerous Windows of the Palace could not contain: At a distance, fronting the middle of the Palace, was a Machine, built in very handsome Architecture, rais'd on an Arch of Rock-work, with several large Figures, for the Fire-works: the four principal Figures representing the four Quarters of the World. These, with others at a further distance, which they call *Girandole*, whirling in a thousand Varieties before the Eye, and so numerous a Chorus of admirable Musick filling the Ear, gave a surprisngly magnificent Entertainment to both. The Musick was a sort of *Drama*, wherein the principal *Personæ* were the same as were presented on the Machine, i. e. the four Quarters of the World, who, sometimes in alternate Song, sometimes in united Chorus, celebrated the Praises of the new Pope, with the great Advantages arising to the World in general, and to *Rome* in particular, from this her *Prince, Pastor, and Citizen* *. Within the Palace were Entertainments of another sort;

* Being a Roman born, as already mention'd.

a long *Suite* of Rooms finely illuminated, and Tables set out with great Variety of Sweetmeats, and all sorts of Fruits represented in Ice.

The Appearance of the Company was exceeding splendid, a very great Number of the principal Quality of both Sexes being there, and the Ladies very richly set out with Jewels.

The affable, genteel, and courtly Address of the Cardinal was an Entertainment at least equal to any that I have mention'd.

His Eminence was pleas'd to send us Books of the Drama the next Morning.

Palace Far-
nese.

The Palace *Farnese*, belonging to the Duke of *Parma*, noble and fine as it is, one cannot see without some Regret, when one considers the Havock that was made in the Amphitheatre for the building of it: Most of the Stones that were employed in it having been brought from thence.

The Projections are all of Stone; the flat parts are mostly Brick, but the finest, and best wrought, that can be seen.

In the publick Piazza before it are two noble Fountains, with Basons of oriental Granite.

The principal Front is not much adorn'd, but has a noble Plainness which is truly majestick.

Whether the Lights would not have borne to have been somewhat larger and higher, I leave to the more knowing to determine: Certain it is, that the great dark Space there is between the Windows and the top of the Rooms on the Inside gives them somewhat of a melancholy Air; perhaps That might be intended, as being judg'd consequently more awful.

The Palace is built about a Court, with Porticoes one above another going round it.

As soon as you enter the Court, you are fronted by two great Statues of *Hercules*, on the opposite Side, both in the same Attitude.

The People there take it for granted, that every body that comes thither is immediately looking out for THE *Farnese Hercules*, (whose Attitude is very well known by the many Prints, Drawings and Models after it that are in *England*) and so by way of Pleasantry they ask, Which of those you see you judge to be that you seek for? — It is not very hard to distinguish, tho' the other, in the Absence of the famous one, would make no

ill Figure. The other is suppos'd to have been done while the best lay undiscover'd, either from such Medals which have this Figure on the Reverse, or from some ancient small Copy of the Statue; of which there are several:—for that there is such difference in the Proportions, as he that was capable of making that Statue would hardly have been guilty of, had he done it immediately from the Original.

The fine one was made by *Glyco* the *Athenian*, as appears by the Inscription, ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

The Countenance is majestick and sedate, as ruminating upon the last Labour he had been performing: which must have been that in the Garden of the *Hesperides*, for (to the best of my memory) he has an Apple in his right Hand, which is rested behind his Back. The Body and Limbs have an admirable Expression of masculine Strength [as that of the *Medicean Venus* has of Female Delicacy]—the Joints well knit, the Muscles strong, and yet no ways incumber'd or exaggerated; which Excess *Mich. Angelo* was too much inclin'd to, lest you should not find it out that he was a Master in Anatomy;—like some that fancy you can't hear, unless they bawl to you.

Near this excellent Statue stand the *Flora*, and a Gladiator; the extreme parts of the *Flora* are modern, but very good. All the rest is antique, and is cloathed with the most beautiful Drapery that can be imagin'd; and for the superior Excellency of which this Statue is particularly remark'd.——Signor *Antonio Barioni*, the famous Virtuoso-Apothecary, has a maim'd Statue in much the same Condition the *Flora* was in before it was repair'd, wanting the Head and Hands. The Drapery of his too is admirable, and the Sweep of the Body beautiful; his seems to have been a *Flora* too.

The Gladiator, some say, represents *Spicillus Mirmillo*, a Freed-man of *Nero*, who had signaliz'd himself by his Bravery. A Youth, whom he has kill'd, is thrown over his left Shoulder. Others call this a *Commodus*, in the Appearance of a Gladiator. *Gronovius* is of another Opinion, and will not allow it to be any Gladiator: He supposes it to be an *Atreus* with one of the Children of his Brother *Thyestes*: Unless (says he) you'll suppose Gladiators to have been fighting with Boys. [This indeed he has on his Back, is no more.] His Description of this Figure is very

just. — *Est imago fœvientis, & atrocissimè contrectantis puerum, in quem crudelissimè vult consulere. Hinc arreptum pede dextro jamjam gladio est dissecturus; certe sic minabundus stat Atreus, atque iratunet.* It is the Representation of a Person "much enraged, who very roughly handles a Lad, whom he is "going to use with the utmost Cruelty. He has caught him up "by his right Foot, and is just a going to cleave him asunder "with his Sword. With such a threatening Countenance, indeed, does *Atreus* stand, and swells with Rage." The Messenger, indeed, in *Seneca's Thyestes*, gives another Account of the Death of his Children, *sc.* a formal Sacrifice of them by the Hand of a Priest, with all accusom'd Ceremonies. But such Variations are a Liberty allowable to Poets of every kind, whether Versifiers or Sculptors, &c.

In a waste Ground, without the back Gate of the Palace, is enclos'd within a rude sort of a Place; that famous Groupe call'd the *Toro*; [the Bull.] There is the Bull, two Men and two Women, and a Youth as big as the Life, with Animals, and other Ornaments. These, and the Rock they all stand upon, are cut out of one Block of Marble. The Story is, *Dirce* tied to the Horns of the Bull. The other Circumstances of the Story are too well known to need being inserted here. I did not find any Inscription upon the Marble, but 'tis look'd upon to be the same which is mention'd by *Pliny* as brought from *Rhodes*, and plac'd before the House of *Asinius Pollio*; the joint Work of *Apollonius* and *Tauriscus*. It was remov'd from its first Situation by *Caracalla*, and plac'd in his Baths; in the Ruins of which it was found in the Time of *Paul* the Third. It is of unequal Goodness in the several Parts: The Countenances of *Zelus* and *Amphion* have a noble Expression of Indignation and Revenge: Their Hands, and the Head of the Bull, have a great deal of Force, which none of the Prints of it, which I have seen, do in any degree come up to: But the Expression in the Countenance of *Dirce* is not such as one might expect on the Occasion: It is quite without Passion. *Antiope* stands by as a Spectator, and not much concern'd any way; perhaps the Satisfaction she might take in the Fate of her Rival, and yet the Horror naturally arising from such a Sight might be suppos'd as mutual Checks upon each other, and so to keep her Soul in an Equilibrium.

Amphion's

Amphion's Harp lies at one corner of the Rock, and gives us an authentick Representation of the old *Testudo Cithara*. This Groupe, taking it all together, must be esteem'd a most magnificent and noble Performance.

In the same place are a great many other Pieces of antique Sculpture; some Fragments, others intire. Among which a young *Augustus* on horseback, about the Size of Half Life, is excellently good. And, a Ram, which for such a Subject is admirable: One would wonder how Marble could be so soften'd into Wool.

The Gallery, painted by *Caracci*, is universally known, as to the Design, by the Prints that are of it. The Execution is most masterly in all respects: And for Colouring, it is certainly the very Perfection of Fresco-Painting.

The several Stories are separated from each other by large Figures, in *Chiaro Oscuro*, of *Termini*, *Cariatides*, &c. which give a most agreeable Variety, and a Relief to the Eye from such an Effect, as the Luxuriancy, which so great a Work all painted in the proper Colours would have produc'd.

The Idea of the Figures of *Polypheme*, of which there are two in this Work, seem evidently to have been taken from those of *Relegirino Tibaldi*, in the *Instituto* at *Bologna*, under whom the Family of the *Caracci* made their first Studies in Painting. The Part of the Story represented here is different from that at *Bologna*, and consequently so is the Attitude too; I speak therefore only of the Idea in general, being taken from the other, which I think must be manifest to those who have consider'd both.

Besides this admirable Performance in Painting, this Gallery is adorn'd with several Pieces of excellent antique Sculpture, which are rang'd at proper Distances all along it.

Here is the famous *Homer*, the Original of so many others, which are antique too. We saw four together in one Collection, [that of Cardinal *Albani*] some a little varied in some inconsiderable Circumstances, but all visible Imitations of this.

There is likewise a Vestal Virgin of exquisite Beauty, and several others, too many to recite.

But, I must not omit the *Seneca*, the very Picture of Signor *Trevissani*, a famous Painter now in *Rome*. It is not necessary that a great Man should be a great Beauty.

There

There are a great many Representations of this Philosopher at *Rome* and elsewhere: As good a one as any, I think, is that of the Great Duke's at *Florence*.

Just as you come out of the Gallery, in the Room adjoining, you see the *Venus Callipygis* [with fair Haunches] she turns back her Head to look at them; with one Hand she holds the Drapery before her, which she has drawn from behind, and with the other she raises part of it above her head. The Head is modern, and indifferent enough, but the Back is excellent.

The Occasion of this Epithet being given to *Venus*, is deliver'd by *Athenaus*, and is as follows.

“ Two pretty young Girls, Daughters of a Countryman, near
 “ *Syracuse*, taking a Walk in a publick Way, fell into a Dis-
 “ pute which of them had the handsomer Buttocks. A young
 “ Man happening to come by, who was Son to a chief Person in
 “ the City, they agreed to refer the Matter to him, and both
 “ fairly shew'd him the Parts in question. After a careful View
 “ of each, he adjudg'd those of the Elder to be the handsomest,
 “ and became violently smitten with the Lass. Back he goes
 “ into the City, sick of Love, and tells his younger Brother
 “ what had happen'd. Upon this, out went He, and taking his
 “ Survey of the Girls, fell in love with the other. The Fa-
 “ ther of the young Men coming to know of it, urg'd them to
 “ bethink themselves of more considerable Matches; but, find-
 “ ing all he could say signified nothing, resolv'd at last to indulge
 “ their Love, sent for the Girls out of the Field, well to the
 “ Content of their Father, and married them to his Sons. The
 “ young Ladies [for such we must now call them] upon this
 “ got the Name of *Καλλιπύγαι* among their Fellow-Citizens;
 “ according to the *Iambic* of *Cercidas* the *Megalopolitan*.

“ Η καλλιπύγων ζώνη. ἐν Συρακούσαις.

There was a fair-haunch'd Pair in *Syracuse*.

“ They being now advanc'd to a fair Fortune, built a Temple to
 “ *Venus*, calling her likewise *Καλλιπύγοι*.”

In the same Room is a Marble Head, which they call *Demo-
 sthenes*, but it is very much different from other Representations
 I have seen of him. It has no Beard, the others have. It

some-

somewhat resembles the Head of the *Rotatore* at *Florence*: in so much that I have known the Plaister-Cast of the one mistaken for the other, by some, that have not been well acquainted with both these Figures, tho' otherwise well skill'd in things of this nature.

Among a considerable Number of the *Roman* Emperors, in another Room, there is a famous Bust of *Caracalla*, which is particularly esteem'd; it is a most elaborate, as well as masterly Performance, and (as the *Homer* above-mention'd) has had great Numbers done in Imitation of it, which we have seen dispers'd in several Collections.

In the same Room are two fine Bacchanals in Basso-Relievo.

Here is the Plan of old *Rome* in Marble, taken from the Temple of *Romulus* and *Remus*, as has been already mention'd. There is extant a Map of old *Rome*, which was taken in part from these Marbles.

In another Room is painted the History of that great General of this Family, *Alexander Farnese*, but not very well.

The same Subject is represented at *Piacenza*, and takes up a whole Suite of Rooms.

A particular Account of this great Man may be seen in *Famianus Strada's* History of the Low-Country Wars.

In the Hall is a large Statue of the same *Alexander*, crown'd by *Victory*; the River *Scheld* in Chains, and *Flanders* kneeling under him. This great Groupe, they say, was cut out of the lower part of a Pillar which once belong'd to the Temple of *Peace*.

Around this Hall are several Statues of Gladiators, and two of *Piety* and *Abundance*, by *Guglielmo della Porta*, *Milanese*, very good.

'Tis a thousand pities that so noble a Palace as this is, should be left uninhabited, and in a manner desolate.

From a Terrace behind this Palace you have a View of the lesser Palace of the same Family (called therefore the *Piccolo Farnese*) in the *Lungara*, on the other side the *Tiber*. And we were told there was once a Design to have a Bridge built over that River, and a Communication made between the two Palaces.

Little Farnese.

The lesser Palace is rather mean than otherwise, if compar'd with the greater. It is uninhabited too, and very much neglected. 'Tis pity that the fine Paintings of *Raphael* that are within cannot be remov'd to some other place, where better care might be taken.

taken of them. But they are done in Fresco, and consequently unmoveable, unless by taking Wall and all.

One of them is the famous *Galatea*, with *Nymphs*, *Tritons*, and *Cupids*, a very gay Design: There are several Copies of it in *England*, besides the Prints. It has been well preserv'd from Fractures, but for want of Fires, and by its standing not far from the *Tiber*, the Colouring has suffer'd, thro' Damps.— In the same Room, with this celebrated Piece, in a corner towards the Top, they shew a large Head in black Chalk, done upon the Plaister, by *Mich. Angelo*, in *Raphael's* Absence, which was intended, as they say there, as a Reproof to *Raphael* for making his Figures in the *Galatea* too small. If that was the Intent, there is a *Caricatura* in the Reproof; for had *Raphael* made his Figures so large in the Place where they are, they would have been monstrous: — *Galatea* had been then a fair Match for *Polyphemus*.

On the same Floor, is a Room filled with the Story of *Psyche*, all design'd by *Raphael*, but chiefly executed (as they say) by *Julio Romano*, i. e. the two large Pictures on the Flat of the Cieling, representing the Council of the Gods, and the Marriage-Feast of *Cupid* and *Psyche*. The other Parts of the Story, introductory to this Conclusion of it, and other Fancies allusive to it, representing the Power and Triumph of *Love*, are painted in triangular Compartments, separated by Festoons of Fruits and Foliage, on the Coveing Slope, which rises from the Wall to the Flat of the Cieling. These they say were mostly painted by *Raphael's* own Hand, and do much surpass the Cieling in the Execution. The Ground of that is a strong blue Sky, with snowy sort of Clouds, which is no Advantage to the Figures. This they told us was nothing so to that degree, till painted over by *Carlo Maratti*, who was employed to repair it. *Bellori* has given a large Account of the Story, and the Performance; and under the Prints of it engrav'd by Sir *Nich. Dorigny*, are summary Accounts of the several Parts of it, to which I refer the Reader.

The *Venus* in the Council of the Gods is as clumsy and gross in the Painting as 'tis in the Print; one would rather take it for a Design of *Rubens* than of *Raphael*. *Pluto's* Side-glance towards her is admirably express'd in the Original, as is *Neptune's* more direct one. But the *Venus* that comes in dancing at the Nuptial

Nuptial Feast, is a most genteel and beautiful Figure; so light and airy, as if she could lead on her Dance in pure *Ether*, and not need the Footing even of a Cloud to fix her Steps upon. The *Mercury*, which is painted at the upper End of the Gallery [below the Cieling] is, I think, the liveliest Figure I ever saw: You can hardly persuade your self, but that he is really coming forward to meet you.

The Paintings above stairs scarce deserve to be mention'd, (at least after what we have been speaking of,) though they call'd them all *Giulio Romano's*. *Vulcan's Forge*, over a Chimney in the first Room, *Giulio* possibly might have had some hand in.

The *Palazzo Barberini* is a vastly large, and most noble Palace; being at the same time the Habitation both of a Prince, *Pal. Barberini* and of a Cardinal, each having their separate Grand Apartments in it, either of them sufficient to make a great Palace of itself. And yet there is, besides, another lesser one, of the Princess *Palestrina*.

In this Palace is a very large and fine Library: The Keeper of it, *Monf. de Romain*, is a curious and learned, but very morose Gentleman. He would not so much as accept the Money offer'd him by way of Gratuity; others in his Station are upon such Occasions generally more complaisant. He is the same Person that wrote a large Account in *Latin* of *S. Peter's Church*, intitled, *Templum Vaticanum*. Throughout the Apartments are dispers'd a perfect Infinity of Paintings, Statues, and other Curiosities.

The great Stair-case has in the middle of it an antique Lion in Marble, Mezo-Relievo, in a very great Taste. This Lion is suppos'd by *Bellori* [*Veterum Sepulchra*, N° 49.] to have belonged to an old Sepulchre at *Trivoli*, now destroyed; but the Memory of it is preserv'd by a Drawing of *Pietro da Cortona*, and publish'd by *Bellori* from that. The *Barberini*-Family might possibly come by this Lion thro' the means of *Pietro*, when he was painting their great Hall.

A pair of Back Stairs, on the other side, of the *Lumachafort* [winding,] are reckon'd the finest in *Rome*; the Area of these Stairs is not round, but oval.

Either of these Stair-cases delivers you into a very noble Hall, the Cieling admirably painted by *Pietro da Cortona*, (as just now hinted) the Triumph of Glory, the four Cardinal Vir-

tues, &c. all by way of Compliment to the Family. There is a vast multitude of Figures in this great Performance, and wonderfully good. It is there esteem'd the principal of his Works; there is a vast Luxuriancy of Fancy shew'd in it, but I did not think it so *Degagé* as what he has done in the *Palazzo Pitti* at *Florence*.

In a Room adjoining is a Cieling curiously painted by *Andrea Sacchi*: It represents the Divine Wisdom.

I shall trouble the Reader with only a very few of the numerous fine things which we saw in this Palace.

On the Cardinal's side, is a fine antique Statue of *Brutus* the Consul, with the Heads of his two Sons in his Hands. — The Story is very well known.

A Satyr sleeping.

A large Bacchanal painted by *Romanelli*; there is one of the same, among the Royal Pictures, at *Somerset-House* in *London*.

S. Sebastian carried by Angels, finely painted by *Lanfranco*.

There is a fine Chamber of Busts: *Julius Caesar*, *Scipio Africanus*, *Marcus Aurelius*, *Lucius Verus*, and many others.

In another Chamber, a fine Bust, said to be of *Alexander*, with a Helmet: And, another of *Pallas*.

The Cieling of this Room is painted by *Giuseppe Chiari*, and is the best, I think, that I have seen of his Works. It represents *Plato* in the Cradle, and the Bees playing about him. This, no doubt, was done in allusion to the *Barberini* Arms, which are Bees.

In another Room is a most curious Portrait-Bust, carved by *Bernini*, a Lady of the Family *Galeoti*, Wife to one of the *Barberini*. I have seen other Faces of his, full as well done as this: but there is somewhat in the Drapery almost surpassing Imagination. The Delicacy of the Lace about her Neck and Bosom, so wrought in Marble! — it is not to be express'd.

In another Room, some naked Figures painted in *Chiara Oscuro*, by *Mich. Angelo*, in capricious Attitudes, called *Accademia delle Forze*, as if it were a School for Instruction, how to represent Actions of Strength and Activity.

A fine Picture of *Leonardo da Vinci*, two Women: one of them has a Flower in her Hand.

In other Rooms are *Marcus Aurelius*, as haranguing his Army; and *Septimius Severus*, a whole Figure, both in Copper.

Hip.

Hippomanes and *Atalanta* in Marble, fine.

An old *Mosaic* of *Europa* and the *Bull*, brought from the Temple of *Fortune* at *Præneste*, now call'd *Palestrina*, whereof the Family of the *Barberini* are Princes.

Three *Bacchantes* in Basso-Relievo, on an Altar, half round. *Isis* and *Harpocrates*, with a *Cornucopia*.

A very fine antique *Venus* asleep; Marble.

A Boy asleep, finely painted by *Guido*.

Polypheme and *Galatea*, by *Han. Caracci*, in Fresco, small.

The famous *Magdalene* of *Guido*, which (as I remember) they distinguish by the Addition of *Con piedi nudi* [barefoot.] And

A *S. Francis* over against it, by the same Hand: Of both these there are Copies in *England*.

Noah and *Cham*, by *Andrea Sacchi*.

A *S. Catharine*, by *Leonardo da Vinci*; admirable.

A *Roma Triumphant*, an antique Painting in Fresco, with *Victoriola*. Under it is a modern Inscription, *Virtus, Honor, Imperium*, [Virtue, Honour, Empire.]

Over against this is a *Venus*, antique, likewise in Fresco; with some Boys added by *Carlo Maratti*. A good Copy has been made of it by *Thomaso Chiari*, Brother to *Gioseppe*.

Near these is a small Head of an old Woman, which has the most of Nature of any thing, I think, I ever saw.

A *Rogus**, and several other fine Basso-Relievo's.

The twelve Apostles, whole Lengths, painted by *Carlo Marat*: and, in another Room, some whole-length Portraits by the same.

On the Prince's side, is a celebrated Picture of *Nicola Poussin*, representing the Death of *Germanicus*. Mr. *Richardson* has a fine Copy of it.

A Saint praying; by *Guido*.

A Pest; by *Carlo Marat*.

The Baptism of Christ; by *Andrea Sacchi*.

Another *Magdalen* by *Guido*; somewhat in the Attitude of that on the Cardinal's Side.

A *Noli me tangere*†; by *Han. Caracci*.

Silenus, an antique Statue, fine.

Pope *Urban VIII.* in *Mosaic*. He was the Raifer of this Family.

* Funeral Pile, with Body burning, &c.

† This is what they generally call the Pictures which represent Christ after his Resurrection, with Mary, &c.

R O M E. P A L. B A R B E R I N I.

A Goat scratching his Ear, Marble, antique.

Some capricious Fancies of *Mich. Angelo*, called his Dream. There is a Print after it.

Raphael's Mistress, painted by himself; with naked Breast and Arm. Upon the Bracelet on her Arm is written *Raphael Urbinas*. The Picture has abundance of Nature, but represents no great Beauty. There is a Copy of it above stairs, by *Giulio Romano*.

In the Princess's Apartment are,

A *Christ* asleep, and a *Madonna*; a fine Countenance; by *Guido*.

A Holy Family, call'd *Raphael*. 'Tis doubtless of his Design.

King *Charles* the First's Queen, by *Vandyke*.

A Holy Family and *S. Catharine*, by *Parmegiano*.

Some Studies, as they call them, that is, Drawings and Sketches after *Coregio's* Cupola at *Parma*; said to be done by *Andrea Sacchi*.

To avoid Prolixity, I forbear adding several others in this Palace, which I took Memorandums of.

But, I must not omit mentioning the famous *Vas Barberinum*; the Figure of the Vase itself, with those of the Basso-Relievo's that are upon it, are in print. The Ground is black, and the Figures in the Relievo are white: So that it is what they call *Cameo*, and there they do aver that the black and the white in the Stone are both natural. But, Signor *Ficaroni*, upon frequent Examinations of it, is of a contrary Opinion: For that the Ancients had certainly the way of making artificial *Cameo's*; of which he shew'd me several in his Possession; and made me a Present of a little one that was so.

This Vase contained the Ashes of the Emperor *Alexander Severus*, and was found in his Tomb, within a Vase of Porphyry, which is now in the Capitol.

At Cavalier *Pozzo's* we saw a Copy painted in Oil-Colours by *Nicola Poussin*, of the Basso-Relievo's that are on it.

With this Vase they shew'd us an antique *Statera Romana*, [Roman Steelyard] with a Bust for its Weight.

There is a very pretty Fountain in the middle of the *Salone*, below Stairs, looking to the Garden.

A sort of Trench goes along the back Part, and Side of the Palace, and over one part of it is a Bridge built by *Bernini*, in imitation of the Ruins of an old one: It is very safe passing over it, tho' by the Appearance one would not think so.

A very ingenious Person who was with us, and one who had studied many Years in *Rome*, Architecture as well as Painting, (but had never happen'd to see this Bridge) was some time before he could be convinc'd that it was not a real Ruin; so well is it represented.

As we were observing this Bridge, I happen'd to cast my Eye upon a Marble Inscription in one of the Walls of the Trench, that keeps up the Ground from tumbling in, which, large and fair as it is, may easily escape the Sight of a Traveller, unless he be taken on purpose to see it, which we never were, tho' we several times visited this Palace. It was the Incredulity of my Friend leading us to the further side of the Bridge, that gave me an Occasion of espying it. I found the Inscription related to our Nation, and so I transcrib'd it, as follows.

TI . CLAVDIO . CÆS .
AVGVSTO.

PONTIFICI . MAX . TR . P . IX
COS . V . IMP . XVI . P . P .
SENATVS . POPVL . Q . R . QVOD
REGES . BRITANNIÆ . ABSQ .
VLLA . IACTVRA . DOMVERIT .
GENTESQVE . BARBARAS
PRIMVS . INDICIO . SVBEGERIT .

This Palace is built all upon strong Pillars and Arches, so that from the Front you may drive a Coach under it, quite thro' into the Garden, which is on the Back-side the Palace.

The *Palace Borgheſe* is very large; the Shape of it somewhat resembles that of an Harpsichord. The principal Part of it is built about a Court, which has two Portico's, one above another, with antique Granite Pillars, *Doric* and *Ionic*, and several antique Statues.

On one side it is extended to a very great Length, with a Viſto through all the Apartments, to a Fountain at a distance from the Palace:

Palace: This Fountain stands upon another Person's Ground but the Prince *Borghese* was at the Expence of making it, that his Prospect might terminate upon a beautiful Object.

A bare Catalogue only of the Pictures that are in this Palace would fill a large Volume. I shall mention only a very few of them.

A celebrated Picture of *Domenichini*. The *Riposo di Caccia*; 'tis of *Diana* and her Nymphs reposing themselves after Hunting.

Cesar Borgia and *Macchiavel*, an admirable Picture of *Titian*; by some call'd a *Raphael*.

A Last Supper by *Titian*.

A Presentation by *Giacomo Bassan*, excellently colour'd, has a vast Force of Light and Shadow; and the Figures are genteel.

A *Magdalen* by *Han. Caracci*.

Albani's Loves, the round. The Originals of those Multitudes of Prints we see of them in *England* and elsewhere. There is a Set of the same at *Bologna*, original too: i. e. a Repetition of the same Design by the same Master; a Practice frequent in favourite Subjects.

A Crucifixion, said to be of *Mich. Angelo*; of which they tell the Story, already more than once mention'd.

The *Graces* hood-winking *Cupid*; a fine Picture, by *Titian*: It has a Glass over it.

A *Ritratto* of *Titian's* School-Master, painted by *Titian* himself; a most admirable Picture; great Force and Vivacity; and a lovely *Chiaro Oscuro*.

The Temptation of *S. Anthony*, by *Han. Caracci*. I think my Lord *Burlington* has one of the same.

The three *Graces*, by *Raphael*, after the antique.

Christ carried to Burial, by the same.

The Marriage of *S. Catharine*, by *Parmegiano*, excellent.

A *Ritratto* of *Paul* the Fifth [*Borghese*] by *Marcello Pro-*
vençialis di Cento 1609; a wonderful Performance in *Mosaic*.

The Bits of Stone are excessive small, so as to express even some single Hairs of the Beard, &c. and to mark out other the minutest Touches. And yet the general Parts are kept broad and open, and well colour'd. One would think such a Piece of

Work would take up a Man's Life, or disable his Eyes for another like Attempt. I have seen several of his Performances, but this I think much the most capital.

In the Chamber where the Prince sleeps after Dinner, are Pictures of naked Figures, and some of them a little lascivious.

There is *Adam and Eve* by *Giovanni Bellino*.

Leda, by *Leonardo da Vinci*.

Several *Venus's* of *Titian*. One of which is that so often repeated, where some Women are seen at a distance, in another Room, at a Chest, as if looking for some Linnen to cover her. The Great Duke has one, if not more of these, and we have seen others of them elsewhere.

There is a Gallery, not large, but very richly adorn'd with Marble, Stucco and Gilding; it is pannell'd with large Looking-Glass, on which are painted Foliage and Flowers, and *Cupids* playing among them, by *Ciro Ferri*. In this Gallery are two fine Marble Fountains. Along it are several Heads of Emperors and Consuls, of Porphyry, and other Stones, set in Niches.

There is a Parlour (with a large Table of some fine sort of Alabaster in the middle) all painted round with Landscapes by *Giovanni Francesco Bolognese*.

It were endless to enter into further Particulars of this most rich and magnificent Palace. The Prince was sent Viceroy to *Naples* after we came away. He is esteem'd a Man of great Abilities and Worth.

In the Palace of the Marquis *Palavicini* is a double Ritratto: *Pal. Palavicini.* of *Carlo Maratti*, painting that of the Marquis.

The Busto of the Marquis, by *Camillo Rosconi*, (the best Sculptor now in *Italy*;) and the Four Seasons, represented by little Boys, in white Marble, by the same.

A great many other Paintings by *Carlo Marat*, and many of *Gaspar Poussin*; particularly a very fine Sea-Storm, with *Jonah* and the *Whale*.

A naked *Apollo* crowning a Youth playing on a sort of a Harpsichord, the Strings set upright; a very fine Picture, by *Andrea Sacchi*. This Picture was once copied by *Pietro da Pietris*, who was himself a great Master.

A Presentation, finely painted, in the Chapel, by *Pietro da Pietris*.

In

In this Palace is very rich Furniture of Velyet, Embroidery, &c. Some of the Paintings and Sculptures of this Palace have been since brought into *England*.

Pal. Chigi.

The *Palazzo Chigi* has four lower Rooms, all full of Statues, and some of them exceeding good.

A very fine *Bacchante*.

A *Silenus*, esteem'd the best of any that is known of that Subject.

A dying *Cleopatra*, somewhat different from that of the *Belvedere*, &c.

A *Bacchus*, drunk.

A *Diogenes*, *cum pene inter digitos, quasi micturus*. It was part of the Character of that Philosopher, and others of his Sect, truly *Cynic*, to neglect and despise all Rules of Decency, so as not to stick at doing any of the most indecent Actions even in the most publick Places, and in the most open manner.

Several Gladiators; one particularly good.

A Head of *Caligula*, in Porphyry.

Tucca, the vestal Virgin, carrying Water from the *Tiber* to the Temple of *Vesta* in a Sieve, to prove her Chastity, which was called in question. One may observe in this Statue an Expression of so much Modesty, accompanied with such an assured Innocence, as I have not seen in any Representation whatsoever.

I saw in the Capitol, a Picture painted by *Carlo Marat*, of the same Subject. Tho' his be a fine Picture, one may venture to say however, that 'tis pity he had not consider'd this Statue, (to which he could be no Stranger) before he set about that Performance. There is a Print extant of the Picture I speak of, engrav'd by *Giacomo Freij*.

This Palace is very large and noble, has a world of Pictures, and very rich Furniture of all sorts.

Pal. Verospi.

The Palace *Verospi* (next door to this) has many fine Statues; one of them stands full in view of the Entrance from the Street; 'tis a *Hercules* with a Torch in his Hand, searing the Necks of the *Hydra* whence he had cut off the Heads.

There is some good Painting in the Cieling of a Portico just behind this Statue.

Pal. Piombino.

In the *Palazzo Piombino* is the Statue of the dying *Mirmillo*, well known by the Copies and Prints. It is an admirable Statue,

Statue, but the Fingers of the left Hand look too regular, like Organ-Pipes.

In the same Room are two Basso-Relievo's, said to be of *Mich. Angelo*; one of them represents *Moses* striking the Rock.

At the Palazza *Santa Croce*, are some fine Sculptures. There is a Frieze in Basso-Relievo, an *Apparatus* for the Sacrifice of *Suovetaurilia*, or *Solitaurilia*, on occasion of finding the Sibyls Books in the Sepulchre of *Numa Pompilius*, *Monte Janiculo*. This Sacrifice was most usually made to *Mars*. It is represented thrice on the *Trajan* Pillar; it is seen also on *Constantine's* Arch, and elsewhere, And the several Animals, the Sow, the Sheep, and the Bull, are always in such as I have observed, led to sacrifice in the same Order they are named in, except in this I am speaking of, at the *Palazzo Santa Croce*, where the Order is inverted; *Fabretti*, taking notice of which, and of some other Differences between this and other Representations of the same Solemnity, says, it rather exhibits a Preparation for the *Solitaurilia*, than a full Celebration of the Sacrifice. — *Preparationem quandam potius quam Solitaurilia ritè instructa exhibere dicendum est*. The Performance in this Basso-Relievo is admirable.

When these Sacrifices were called *Solitaurilia*, they were understood to consist of Animals which were all masculine and intire; i. e. not castrated; *sc.* a Boar, a Ram, and a Bull; the Etymology being taken *ab integritate genitalium*; for, *Solum* in the *Oscan* * Language is said to have signified the same as *totum, integrum, solidum*; and *Tauri*, in the old *Latin* and *Greek* too, the Part taken away by Castration. *V. Festi Antiq. Rom. ex Dempsterii emendatione*, L. IV. Cap. XVII.

* The old Campanian; Oscan was a Province of Campania.

Fabretti deduces a Reason for leading the Animals to sacrifice in this Order from *Varro*, *Lib. II. Cap. IV. de Re Rust.* who tells us that Swine were the first Animals that were sacrific'd, and that from them (as says *Fabretti*) Sacrifices even took their Etymology. *A suillo pecore immolandi initium primum sumpsum*. And, *Sus Græcè dicitur ὕς, olim θύς, ab illo verba dictus, quod dicitur θύειν, quod est immolare*. There is indeed a plain Relation between *θύς* a Boar or Sow, and *θύειν* to Sacrifice; but it seems by the Words of *Varro*, that the Etymology ought to change place, and that *θύειν* did not take its

Origine from *θύς*, but rather gave that Name to the Animal, because slain in Sacrifice.

Ovid gives us his Reason why this Animal was the first that was sacrificed.

prima putatur
Hostia sus meruisse mori, quia semina pando
Eruerit rostro, spemque interceperit anni. MET. XV.

the delving Sow,
 The first Offender, felt the fatal Blow,
 For spoiling of the Crop, to Death decreed,
 Murd'ring the Harvest in the new-sown Seed.

By Var. Hands.

A Bacchanal. — A *Bacchante* towards the middle of it is a most genteel Figure; and all the rest are very fine.

Trimalcio, with his Gang waiting on him towards his Bed, some bringing Eatables, some playing on musical Instruments, according to *Petronius Arbiter's* Description.

Another Representation of this Gentleman is to be seen in the *Admiranda*; taken from a Basso Relievo in the *Villa Montalta*. The famous Vase at *Pisa* is of the same Subject.

Here are Busts of *Seneca*, *Aratus*, *Alcibiades*, [so call'd, but not like others of him] *Annius Verus*, &c.

Pal. Spada.

In the Palazzo *Spada*, is the great Statue of *Pompey* mostly naked; the right hand is extended, the left holds a loose Drapery up to his Side; a short Sword tuck'd up among it.

When this Statue was found, it lay so, that the Head was on one Man's Ground, the Body on another's. He on whose Ground the Body lay, claim'd it, as having so much the greater part; the other claim'd it as having the more noble part, and that which shewed whom it represented: Each having thus a pretence, He to whom the Matter was referr'd, adjudg'd to each the Part that lay on his own Ground, so the Head was sawn off, and given to one of the Claimants, the rest to the other. The Pope hearing of the wise Decision, bought of each of them his several Share, and had them join'd again. This is *Ficaroni's* Account

count of the Matter: And thus he accounted to us for a visible Seam that goes across the Neck.

There are other fine things in this Palace; some antique Basso-Relievo's. *Perseus* watering *Pegasus*.

Morpheus with Poppies about his Head, white Marble. He is generally seen in black Marble, as more alluding to Night.

A *Bambino Romano* (as they call it) *co'l Mantello*; a Roman Boy, with a Cloak.

A Boy with a *Beretta*, [Cap] who serv'd at the Bacchanal Feasts, with a Skin over his Shoulders.

A *Venus*, cloath'd, and *Cupid*. *Seneca* sitting.

Scipio Africanus, and, *Septimius Severus*, Busts.

In a little Gallery are some Figures in Stucco, said to be by *Dan. da Volterra*.

Ganymede, &c. painted on the Cieling, seems to be of the School of *Mich. Angelo*, tho' call'd there *Giovanni Bellini*.

Another Room, Stucco as above, and Paintings in the *Florentine* Manner.

In the Great Gallery is a most admirable *Ritratto* of Cardinal *Spada*, a whole-length Figure, sitting; by *Guido*.

The Rape of *Helena*, by the same.

Massaniello's Revolution in *Naples*, by *Mich. Ang. da Battalia*.

Two fine *Claude Lorains*. Other Landskapes by *Gasp. Poussin*.

Several *Ritrats* by *Titian*, and other good Pictures.

There is a fine View from this Gallery of the *Fonte Janiculo*.

The Palace of Cardinal *Gualtieri*, tho' nor very remarkable upon other accounts, (at least so much of it as we saw,) is a Magazine of Learning and Curiosities.

Besides the Library, which consists of four large Rooms, there is a *Suite* of eighteen more fill'd with Variety of curious things of several sorts.

In the first are Busts and Inscriptions upon Marble, sepulchral and other. Upon an *Ossuarium* (of which there are great Numbers) is writ an Adjuration that you do not violate it, in these Words—*PER DEOS SUPEROS INFEROSQUE TE ROGO NE OSSUARIA VELIS VIOLARE. M. CALPHURNIUS.*

M. L. SULLA CALPHURNIA. M. L. FAUSTA LIBERTA. There is an antique Basso-Relievo of *Aristotle* in Profile; he has a long Beard, with a *Phrygian* Bonnet on his Head. Under it is written *APISTOTELAE*.

In the second, Idols and other antique Figures in Copper, Marble, &c. Among them is the Judgment of *Paris* in Copper; it is small, and only two of the Goddesses are there.

In the third, antique Instruments, some us'd in Sacrifice, some on other publick Occasions, and some in common Life. There is a Fragment of an old triumphal Chariot.

In the fourth, Urns, some *Greek*, in *Terra Cotta*, found at *Nola*.

Several old *Etruscan* Urns, some with Basso-Relievo's.

Some Glass Vessels which were within the Marble Urns, with Figures done in Gold on the Inside.

Also *Vota*, some in Marble, others in *Terra Cotta*, &c. which they hung up in their Temples: Heads, Hands, Feet, and other parts.

Among them is a *Natura Faeminina*.

Two little pieces of antique Fresco, *Diana* and *Mars*, found at *Tivoli*.

In the fifth, Curiosities *Antico-Moderne*. A Genius, antique, *Fresco*, somewhat after the Manner that they describe the Cherubs now-a-days.

A Ritratto of *Massaniello*.

In the sixth, Dishes of several sorts of Earth, and modern Urns.

In the seventh, mixt Curiosities. An antique *Venus*, in *Ametyst*; 'tis a Bust, sixteen Inches high, twelve broad.

An *Europa* painted by *Guido*.

In the eighth, Curiosities, mostly modern, kept in Cabinets. There is an antique *Bacchanal* in Ivory.

In the ninth, *Indian*, *Persian*, and other Idols.

In the tenth, *China* Ware, which when first plac'd there, was undoubtedly a great Rarity, and may possibly be most of it a greater now, since they have for so many Years made that Work far short of what they did formerly. Our Ladies know how to put a just Value upon old *China*.

In the eleventh, great Variety of Mathematical Instruments.

In the twelfth, Globes, Spheres, Charts, &c.

In the thirteenth, Optical Instruments of various sorts.

In the fourteenth, Anatomical Curiosities.

In the fifteenth, Mummies, Crocodiles, Fishes, several Land-Animals; and other natural Curiosities.

In the sixteenth, Corals in great Variety, very curious; and Shells of beautiful Colours and Shapes.

In the seventeenth, all sorts of Marble.

In the eighteenth, Ores of all sorts, with other Minerals. Petrified Skulls; one with a Viper twisted in it, which is petrified too.

This Cardinal was, when living, the Protector of the *English* Nation: For, all Nations have their Protectors among the Cardinals.

At the *Palazzo Mattei* are some very fine Sculptures.

Pal. Mattei.

Isidis Pompa, B. Rel. It represents a Procession for an *Ægyptian* Sacrifice to that Goddess. A Print of it is to be seen in the *Admiranda*, N° 16.

Some Statues of Emperors, naked, in Postures of Gladiators.

A Bas. Relievo of the *Prætorian* Soldiers consulting, dressed in short Tunics, and having upon their Arms long Bucklers. The Temple of *Jupiter Fulminans*, and a Bull adorn'd for Sacrifice, with the *Pope*, and other Ministers.

A noted Basso-Relievo of *Venus* newly sprung out of the Sea; she is held up, on a *Concha Marina* between two *Tritons*. This, with the other parts of the same Basso-Relievo, is to be seen in the *Admiranda*, N° 30. So I forbear adding any more about it.

On the Stairs, are Huntings of Lions, &c. in Basso-Relievo, inserted in the Wall, &c.

In an open Gallery looking into the Court is an antient *Sarcophagus*, with a Representation upon it of a Village, and of the Sacrifice of a Goat to *Priapus*. *Priapus* holds Fruits in the Lap of his Shirt, with a Circumstance usual in the Representation of that Deity.

Several B. Relievo's: *Meleager* hunting.

The Rape of *Proserpina*.

The three *Graces*, with *Cupid* and *Psyche* embracing.

There

There are two Pillars, the Capitals whereof are Baskets, with Eagles at top. These Baskets must certainly be an Allusion to what is said to be the Original of the *Corinthian* Capital, which is very well known.

In the publick *Piazza* near this Palace is a Fountain with good Figures in Brass, by *Carlo Siciliano*.

Pal. Giustiniani.

The *Palazzo Giustiniani* is another of the Palaces of Great Rank: It has a world of Pictures; and for Number of Statues and Basso-Relievo's does at least equal any in *Rome*.

The Keeper of the *Barberine* Library shew'd us two large Volumes of Prints after them; which to me seem'd but moderately perform'd. There are several of the same in *England*.

One Gallery is set round with a double Row of Statues. There are indeed some indifferent ones among them; but others very good.

A Head of *Vitellius*, good.

A Bust of *Julius Caesar*, with several others of the Emperors.

A Figure with a *Phrygian* Mitre: As I remember 'tis an *Harpocrates*.

The famous Statue of *Minerva*, most highly valued, as being the same that was worship'd in her Temple [where is now the *S. Maria sopra Minerva*.] They say the Youth of *Rome* us'd to come and kiss the Hand of this Statue before they went to their Schools.

A Vestal Virgin. The upper part of this Statue is much better than the lower; the Drapery hangs down from her middle perpendicular, and looks like the Flutings of a Pillar.

Hercules with the Dragon; and Apples in his Hand.

Esculapius with the Serpent. There are two or three more of these.

A *Bacchante*. The Design is very fine, but the Execution not correct; therefore probably a Copy, tho' antique, from some noted Original, which is now lost.

Diana, with a Dog, as in the Act of Shooting; but the Bow is broken off.

A fine Bust of *Apollo*; under it the Harp and Tripod, small.

A fine Head of *Jupiter*, large, the Manner very grand.

Another Bust of *Apollo*, a fine Face. The Countenance of these *Apollo's*, and many elsewhere, have more of female Delicacy

licacy than what is common even to young Men. The Hair of these is rais'd like that of Women. The *Apollo* in the *Belvedere* is very much so.

A young *Marcus Aurelius*, a whole Figure.

Two Scenical Masks, fine. — There are an Infinity of these seen on the antique Lamps, and some excessively comical; but these I speak of, are in a fine Taste.

A fine *Bacchante* with Grapes.

Cleopatra, with the Viper about her Arm, in the Posture of *Venus* coming out of the Sea. — A Copy of this is over against it, by *Bernini*, as they told us, with the Addition of a small Cup in her Hand.

Busts of *Pindar*, *Homer*, *Socrates*, and others.

Meleager, a whole Figure, excellent.

A large Buck-goat; a noble Style, for such a Subject.

A Ram, with Drapery on his Buttocks.

A Priestess, in *Parian* Marble.

In an Out-place at the end of the Gallery, is a Vase, with Figures in Basso-Relievo upon it dancing, and one sitting under, playing on a Flute.

In the Apartments, there is one Room furnish'd all with Pictures of *Raphael*, and his Master *Pietro Perugino*, as they say, but I doubted much of many of those they call'd *Raphael's*. Indeed some are hung at such a height, that one could not well judge of them. They are mostly *Madonna's*.

In another Room is a Picture of *Titian*, of that favourite Design which he repeated so often, the Woman with the Looking-glass.

S. Paul the Hermit, and *S. Antonio*, by *Guido*; A Raven bringing them Bread.

The Angel fetching *S. Peter* out of Prison, by *Giulio Fiamingo*; A Light as of a Torch comes in at the Door of the Prison.

A Piece taken out of a Wall, painted in Oil upon Plaister; somewhat in the Manner of *Parmegiano*: It represents a Woman's Head in the middle, an old Head on one side, and a Boy on the other.

Some of the Statues in the Apartments are, *Marsias* excoriated, and *Apollo* with his Skin. A *Hygieia*.

A *Diana Ephesia Multimammae*, with Animals. *Cybele* is often express'd much in this manner; the Name they give her, when so represented, is, *παναίολος φύσις*, [All-various Nature,] but she has the distinguishing Addition of a Castle or Tower on her Head. Figures made up of these Compositions which join things wholly heterogeneous merely because emblematical, are no way agreeable to the Eye.

Two Centaurs, a Male and a Female.

A Bust of *Innocent* the Tenth.

I think it was in one of the Apartments of this Palace that I saw a Bust of a Woman, which instead of a Representation of growing Hair, had a perfect Stone Peruke very much in the shape of one of our Bob Perukes, and moveable, so as to be taken off, or put on at pleasure.

In an open Gallery at the Top of the great Stair-case, is the famous Alto-Relievo of *Amalthea*, giving young *Jupiter* Goats Milk to drink out of the Horn of *Achelous*. The Goats are playing about the Rock on which the *Jupiter* sits, and behind him is a young Satyr playing on his Pipes. This is in the *Admiranda*, N° 26. *Bellori*, in his Notes upon it, reckons the Eagles which are at top as *Parerga*, only put there for Ornament: But, sure they have some Meaning; The Eagle being the Bird of *Jupiter* [*Jovis Ales*,] here is a young Brood of Them attendant upon their new-born Master: And the Serpent, which is there, may possibly represent *Achelous* in his former Shape; who (as Stories tell us) was first a Serpent before he became a Bull.

There are other Statues. — A fine *Apollo*, with the Harp and *Plectrum*.

Titus the Emperor. *Septimius Severus*. *M. Aurelius*, good.

On the second Stair-case is an admirable *Apollo* in Alto-Relievo. This is esteemed one of the finest things in this Palace.

A Woman in Basso-Relievo sleeping. There is one in the Print of *Raphael's* Pest somewhat like it.

A Figure on a Panther, with a Garland of Vine-Leaves about the Head, &c. An Inscription under, *Serapidi & Isidi sacrum*.

In the Court, is an old Basso Relievo on an Altar, *Herculi sacrum*, the Labours of *Hercules*, and a Sacrifice to him.

A *Roma Triumphans*.

A Roman Consul sitting.

Two *Fauni* on each side of an Altar.

Two Figures call'd Gladiators; one has the other under him.
The Swords (if they had any) are broke.

A fine *Hygieia*, with the Serpent and Cup.

On one side the *Piazza de S. Apostoli*, stands the *Palazzo Colonna*, which, by the Appearance it makes on the Outside, does not give you any reason to expect the Beauty, Magnificence and Elegance you find within. Pal. Colonna.

There are many noble Apartments, and finely adorn'd every way. But, above all the rest, is that most beautiful Gallery, which surpasses all I ever saw, not for Length, (for it has little more of that than to give it the Denomination of a Gallery) but for the agreeable Proportion, and graceful Disposition of all the parts of the *Vase* * itself; and the Richness, the fine Choice, and proper Adjustment of the Ornaments.

They lead you to it artfully enough, thro' a narrow blind Corridore, enlighten'd only by *Gelose*, as they call 'em, small Lattices along one side; which, like a Discord in Musick before a full harmonious Close, heightens the Surprise, when you find your self immediately in one of the most glorious Galleries in the World.

* As they
file the Body
of the Gal-
lery.

The Cieling is vaulted, and painted in Fresco: the Subject is the History and Exploits of several of that noble Family, particularly the Victory of *Marc. Antonio Colonna* over the *Turks* in the *Levant*.

The Frames of the Windows are of Marble, and between them are Pilasters of *Giallo Antico*, a sort of yellowish Marble, highly esteem'd; the Order is, the *Composite*: The Capitals are of white Marble. Military Trophies of *Stucco* gilt run up each side of these Pilasters. The Cornice, which goes round the Top, is all gilt likewise. At proper Distances are Pannels for Pictures, fill'd with those of the best Masters.

The Floor is, of all I ever saw, the finest in all respects. The Choice of the several sorts of Marble, which make the Pavement, is judicious and happy; the several Colours set off one another perfectly well: There is just so much variety of sorts as to divert the Eye, not to confound and distract it: — a Fault which I have often observ'd in the Mixture of too many sorts of

R r

Marble.

Marble. The several Pannels or Compartiments, into which it is divided, are fine and large, the Design is great, and dispos'd with a noble Gusto.

Lovely Marble Tables, with antique Statues, Busts, and other valuable and rich Furniture, are plac'd in the most agreeable manner all along on each side.

At each end is a sort of Lobby, or Entrance, of the same Breadth with the Gallery, and adorn'd after the same manner, with Paintings on the Cieling, &c. These have their Communication with the Gallery by a large Opening, arched at the Top, and grac'd with magnificent Pillars, of the same Materials and Order with the Pilasters I mention'd before.

By the time you have pass'd through this beautiful Gallery, and are got to the further end of the farthest Lobby, and turn back to take a Review of it, they have open'd a Door at the other end, beyond the Place where you first enter'd, which discovers a part of the Garden, where as you at once look thro' the Lobby you stand in, the Gallery, the Lobby at the other end, and the Garden, you have a Fountain there, which terminates the View.

There is in this Palace another Gallery, (a little one) all painted with Geographical Charts, somewhat in the Manner of that very long one in the *Vatican*.

In a Room adjoining is a Bed, in the form of a *Concha Marina*, [Sea-Shell] with four Sea-Horses at the Corners, Nymphs and *Zephyrs* at the Sides, with flying *Cupids* above. They are of Wood, all gilt over. This Bed was made at the Birth of the present Prince *Colonna*, for the Princess his Mother to receive her Company upon that Occasion, where she sat like a *Tethys* or an *Amphitrite*.

In one Apartment are silver Flower-pots, with Basso-Relievo's, finely done, after Designs of *Raphael*.

At the Top of the Stairs, facing the Door of the great Hall, is a Head of *Medusa* in Porphyry, which was found in the Ruins of *Nero's* Golden House, to which they have given this Inscription,

*In hac aureâ Domo memoriam Neronis habes, non facta ;
Medusæ Caput, non damna ; Monumentum huic solo datum
placare Medusas, non ferre Neronem.*

“ In this golden House, you have a Memorial of *Nero*, not his Actions : the Head of *Medusa*, not her Mischiefs : a Monument, that to this Ground it is granted, to make *Medusa's* harmless, and not to suffer *Nero's*.”

Besides the numerous fine Paintings, which are in the several Apartments above, there are a great many in the Summer-Apartments below, with Statues, Busts, Basso-Relievo's, and pleasant Fountains.

One of these Apartments is painted in Fresco with Landscapes, by *Gasp. Poussin* : And another, with Sea-Storms, by *Tempesta*.

There is likewise a wreath'd Pillar of *Rosso-Antico* with little Figures and Foliage.

Among the B. Relievo's, is that most curious one of *Homer's Apotheosis* or Consecration. It is to be seen in the *Admiranda*, toward the latter end ; so I forbear enlarging on it here.

There are two or three Ascents of Gardens behind this Palace. Here were the Baths of *Constantine*, (as has been said) ; and part of an old Aqueduct serves now as a Wall to part of the Garden.

Here was likewise a Temple dedicated to the *Sun*, of which some vast Fragments are now to be seen in one of the upper Gardens. A piece of a Cornice, with the Modiglions, &c. almost twelve foot square, all of one piece. A piece of a *Corinthian* Capital of a vast Size ; part of this was lately saw'd off. Part of an Architrave and Frieze, both of one Stone, almost sixteen foot long, all of white Marble.

At the Accession of *Innocent XIII.* this Prince made a Musical Entertainment in his Garden. The Musick was upon two Bridges which lead from the Palace over a publick Street to the Garden. The Orange-Trees were hung with Lamps put in the hollow'd Rinds of Oranges, and stuck among the Branches, as growing Fruit. During the Intervals of the Musick, the Fireworks were play'd off at each end of the Garden.

These Princes, the *Colonna's*, by virtue of their Office of Constable, [*Contestabile*, or *Comes stabilis*, as I have somewhere seen it in *Latin*] assist at some of the publick Ceremonies, at the right hand of the Pope.

R O M E. P A L. B R A C C I A N O.

This is a very noble Family, and has produced several Popes, Cardinals, and Generals, whose Ritrats are hung in the great Hall on each side the *Baldachino*, or Canopy of State.

Besides other great Revenues, the whole Town of *Marino* is theirs, where they have another fine Palace.

Pal. Bracciano.

In the same *Piazza de' S. Apostoli*, opposite to the Palace I have been speaking of, is that of the *Duca di Bracciano*, built by *Bernini*, lately a singular Treasure of Paintings, as it is still of Sculptures, with which the Summer Apartments, consisting of four Ground-Rooms, are finely fill'd.

The Paintings were purchas'd by the then Regent of *France*, and carried away while we were in *Rome*.

Such a beautiful Sight of *Corregio's* I never saw, as were in this Collection: — But, as these, and the rest of those admirable Pictures, have now ceas'd to belong to the Palace I am here speaking of, I shall not enter into particulars of them: — They are now to be seen nearer home: and to a true Lover of such things, it were well worth a Voyage to *France* to see such singular Master-pieces: several of them, they say, did belong to our King *Charles* the First, and were, after his Death, bought and carried hence by the Queen of *Sweden*, and after her Decease, came into the hands of the Family *Odeschalchi* [now Dukes of *Bracciano*.] — They are now got pretty well on their way back again towards *England*, where every *English Virtuoso* cannot but wish to see them safely lodg'd.

I shall only mention one of the Pictures, which is said to be done by *Mich. Angelo*, and passes for an original Design of his: — but it is not so. — I accidentally observ'd in the Duke of *Parma's* Collection an antique *Cameo* just in the same Attitude: It is the Rape of *Ganymede*: It is a small Picture, and finely perform'd. I have seen a larger one in *England* of the same Design, and said to be of *Mich. Angelo* likewise; but 'tis nothing so good as that I am speaking of.

Among the Statues, there is a dying [or sleeping] *Cleopatra*: much in the Attitude of that in the *Belvedere*, and *Villa de Medicis*.

Julius Caesar standing in his sacerdotal Habit, as *Pontifex Maximus*.

A *Faunus* with his Pipe.

A Bull and a Cow, antique, and most excellently perform'd.

Whether

Two beautiful Figures, called by some, *Castor* and *Pollux*, by others, two *Hymens*, by reason of the Torches in their Hands. By these stands a little Figure, holding an Egg in her hand; which those of the former Opinion call *Leda*; those of the later, suppose it to be a *Lucina*, or some Goddess presiding over Women in Child-bearing; and that the Egg is no other than an Emblem of Fecundity.

A most beautiful *Venus*, in the Attitude of that of *Medicis*, cloth'd with a delicate thin Drapery, most agreeably conforming with the Naked, and even shewing thro' it the form of the parts it covers.

Another beautiful *Venus*, as coming out of the Bath. One of the *Ptolemy's*, King of *Egypt*.

A Fawn, with a young Goat on his back, admirable.

A round Altar of white Marble, with a most curious Basso-Relievo upon it, representing a Sacrifice to *Bacchus*. It is to be seen in the *Admiranda*, fol. 44 and 45.

There is the same Design, but with the Addition of one Fawn upon a large and beautiful Vase, in the *Villa Giustiniani*. This has more Marks of Age, and is probably the Original, but the other is antique too, and admirably perform'd.

Pal. Rospi-
gliosi.

In the Palace of Duke *Rospigliosi*, is a fine Picture of *Nir. Poussin*, representing a Dance, and *Time* playing on a Harp.

A Crucifixion, by *Guido*; with a fine Marble Bust under it.

S. Peter in Mosaic, by *Ph. Cocchus*. The *Guardaroba* told us that a thousand Crowns had been lent upon it.

There are some antique Paintings, but of no great Style: they look like *Indian*.

On the Cieling are painted the Rapes of *Jupiter* and *Europa*, *Neptune* and *Theophane*, *Pluto* and *Proserpina*.

There is a fine Basen of *Verd antique* two Yards diameter; and a Table of fine oriental Alabaster.

At the Garden-House, on the outside, are some good antique Basso-Relievo's, Huntings of Lions, &c.

On the Cieling of the Portico is the famous *Aurora* of *Guido*, so well known by the Copies and Prints of it that are in *England*.

At the Ends of the same Portico are the Triumphs of *Love*, and of *Virtue*; by *Tempesta*.

Within

Within the Apartments of the Garden-House are,

An *Andromeda* by *Guido*, the same as the Duke of *Devonshire's*; the Colouring is warmer than that of his Grace's: but I know not whether 'tis better for that or no, or whether a somewhat colder Colouring do not full as well suit a Figure in such a Situation; expos'd naked, chain'd to a Rock in the Sea, expecting every Moment to be devoured by a horrible Monster, which advances towards her with dreadful wide-open'd Jaws: The Colour of the Sea is turn'd blackish.

Sampson pulling down *Dagon's* Temple upon the *Philistines*.

David with *Goliath's* Head. In this Piece *Saul* is tearing his Garment as in vexation to see *David* win the Hearts of the People.

Adam and *Eve*; he is giving her Leaves to cover her Nakedness. The *Adam* and *Eve* are by *Domenichini*; the Animals by *Piola*.

S. Peter Martyr by *Preziani*. He is writing *Credo* on the Ground with his Finger dipt in his Blood.

Rinaldo and *Armida*, by *Albani*.

In the great and noble Palace of Prince *Pamphilio* are abundance of fine Paintings, by *Titian*, *Han. Caracci*, *Guido*, *Lan-*
franc, *Pietro Perugino*, and others, which I will not trouble the Reader with particularizing.

There are Portraits of the two famous Lawyers, *Bartolo* and *Baldo*, by *Raphael*.

A very fine *S. Catharine*, by *Benvenuto da Garofalo*.

The Ritratto of *Innocent X.* who rais'd this Family, by *Don Diego Velasques*, [a Spaniard] half-length, very boldly painted.

Another of *Donna Olympia*, that Pope's Sister-in-law, Favourite and Governess, by *Scipio Gaetano*. — For a full Account of this famous Lady, see her Life written by the *Abbate Gualdi*.

Among those by *Han. Caracci*, is a *Susanna* and the Elders, the same Design as that of the Duke of *Devonshire's*.

Two very fine and large *Claude Lorains*: One of them represents the *Setting-Sun*; a most lovely Repose!

Other Landskapes by *Gaspar Poussin*, *Paul Brill*; and some most elaborate *Brugbells*. — But of these, enough.

ROME. ROMAN COLLEGE.

Over against this Palace is the *Roman College* [*Jesuits*], where are two long Galleries, meeting in a right Angle, with Repositories of Curiosities and Antiquities from one end to the other. There are a good many Trifles among them, but the greatest part are very curious.

The Collection was first begun by Father *Kircher*, but much increas'd by Fa. *Bonanni*, who has publish'd a large Account of them in several Books.

There are great Numbers of Urns, Inscriptions, Basso-Relievo's, sepulchral Lamps, and Lachrymatory Vessels: Abundance of *ara diuata* or *Vota* to the Heathen Deities, in Marble, and other Materials.

The Habits and Weapons of War of several remote Nations. Instruments for Sacrifice, and other Utensils of the antient *Romans*.

The Habits of all the very numerous Religious Orders of both Sexes that are at this day, very prettily and freely painted, much about the size of the Prints that are done after them, and publish'd in Father *Bonanni's* Books upon that Subject.

An Infinity almost of other Curiosities, artificial and natural, which are describ'd and explain'd by that learned Father, in his several Volumes. He is communicative and obliging, more indeed than a Man almost worn out with Labours and Years could be expected to be.

Cardinal
Albani's
Collection.

Cardinal *Albani's* Collection of Statues, Busts, and Basso-Relievo's, is very valuable. They are (I think) the Property of Cardinal *Alessandro*, the younger Brother, for there are two of them, both Cardinals, Nephews to *Clement XI*. The Elder is *Annibale*, who was made *Camerlingo* [Chamberlain] in the Time of that Pope.

It is a Custom in the Court of *Rome* for a new-elected Pope soon after his Accession, to raise to the degree of Cardinal, a Nephew of that Pope who had made him one — So Don *Alessandro Albani* (for so he was call'd before) was rais'd to that Dignity by *Innocent XIII*. who himself was rais'd to it by *Clement XI*.

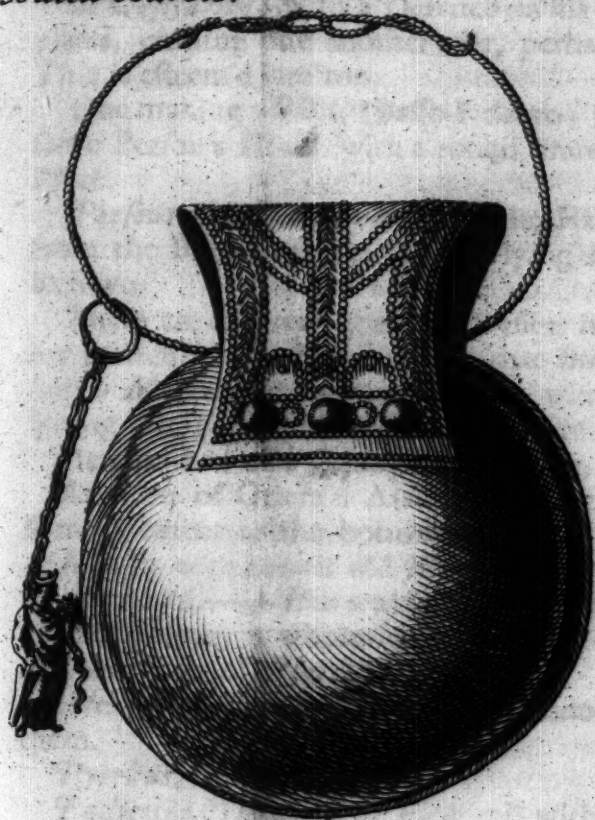
Some of the things I noted in the fine Collection I have mention'd, are as follows.

Otho, a Head; rare, as are his Medals, a natural Consequence of so short a Reign.

A

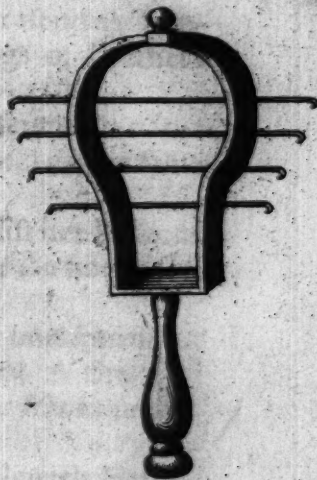
Bulla Aurea.

P. 346.



Sistrum.

P. 313



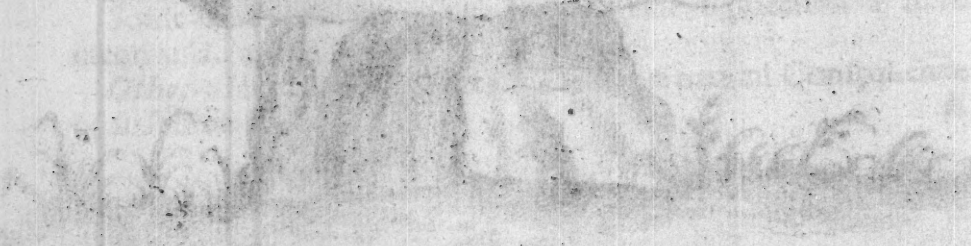
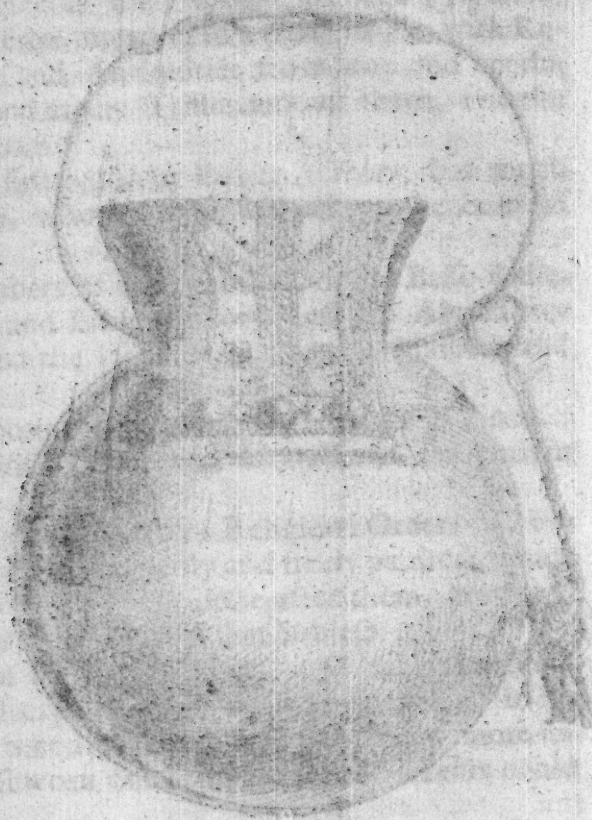
P. 420.

Loadstone



P. 493





A *Castiarius*, with a Defence on his Head representing Iron-plates, crossing one another; or, perhaps, Thongs of Leather: This is esteem'd rare too.

One making a Will, [Basso-Relievo;] A Representation of the same Person's Head, with a round Frame about it, in the same Piece.

Perseus taking *Andromeda* by the Hand, to assist her Descent from the Rock, the Sea-Monster lying dead under; a fine Basso-Relievo.

There are others of the same Design in *Rome*; one I remember particularly, at one end of that Basso-Relievo, at the *Palazzo Matthei*, already mention'd; wherein is the *Venus* newly sprung out of the Sea.

Here is likewise a *Copia*, *Egyptian*, a whole-length Figure.

An Urn of Oriental Alabaster, fix'd within a large Vase, with some Cement at the bottom.

A Boy, with a great old Mask on his Head, his Hands wrap'd in the Beard.—This was found at *Antium*.

Antisthenes, a whole-length Statue.

Two Busts of *Plato*.

Alexander with a Helmet, and Armour; fine Ornaments on them.

Pyrrhus, in Alto-Relievo.

Pudicitia, [so call'd by *Ficaroni*] with a Garland of Bays, the Berries on it; her Hands wrap'd in the Drapery; finely preserv'd.

Venus, the same as that *de Medicis*; the upper part antique and fine; the lower, modern.

A Bust of *Sappho*: The Great Duke has another of her very like this.

Isis, or a Priestess of hers, a whole Figure, *Egyptian*, with the *Sistrum* in her right Hand, and a Vase for the *Aqua Lustralis* in her left.

The Figure of a *Sistrum* is here presented, as it is seen in the Statue I speak of: The Cross-wyres were loose, which they shook backward and forward to make a rattling Noise.

The Great Duke has a real antique *Sistrum* at *Florence*, in much the same Figure with this.

ROME. CARD. ALBANI'S COLLECTION!

*Isis & irato feriat mea Lumina Sistro,
Dummodo vel cecus teneam, quos abnego, nummos.*

Juv.

Let *Isis'* angry *Sistrum* smite my Eyes,
So I, tho' blind, may keep the forsworn Prize.

ΠΙΝΔΑΡΟΣ *, a Bust.

ΕΠΙΚΟΥΡΟΣ *. The Face of this is a good deal like what we see of *Socrates*.

ΑΣΚΛΗΠΙΑΔΗΣ *.

Marc. Aurelius Anatellon.

Scipio Africanus.

Diogenes.

Euripides: two of them.

Homer: four of them. — All these are somewhat like the famous *Farnese*. — One of them comes pretty near it in Goodness.

Zeno, a long Face with a Beard.

A *Pompey*, no Beard, the Face rather full and roundish than otherwise. My Lord *Malpas* has a fine Bust, which has a good deal of general Resemblance to this, but somewhat thinner and older.

Sylla.

Faustina, senior.

An *Egyptian* Basso-Relievo. It represents, to the best of my Memory, an *Isidis Pompa*, "A Procession in honour of *Isis*."

Hadrianus, and *Sabina* his Empress.

Six curious Busts of the *Antonine*-Family, found some time since at a Villa of Prince *Casarini* [call'd *Villa Antonina*] at *Cità Lavinia* near *Gensano*.

These six Busts represent *Antoninus Pius*; *Marcus Aurelius*; the same when young; *Faustina* junior, his Empress. *Annius Verus*, with the *Latus Clavus*; so call'd by *Ficaroni*. Of the *Latus Clavus*, more will be said hereafter.

A young *Commodus*. These are all exceeding beautiful, and in perfect Preservation. Signor *Ficaroni* told us they were all found in several Niches in one Room pav'd with *Mosaic*, and that he saw them there: that they were at that time (as indeed they still continue) all fresh and no way damag'd.

Prince.

* These Names are under the respective Busts, in Greek Letters, as I have written them.

Prince *Cesarini* had a Favour to ask of *Clement XI.* and made his way by presenting these Busts to his Nephew. That Prince had no Occasion in the succeeding Pontificate for such Methods: He then became [by Affinity] a Pope's Nephew himself, his Princess being Niece to *Innocent XIII.*

There is a curious Bust of *Caligula*, in a Stone called *Bassalte*, very hard, and of an Iron Colour.

Domitianus and *Domitia*: The Medals of her are very rare, and of great Value.

Nero, — *Nerva*, and some others of the Emperors.

The Busts of Philosophers in this Collection are fifty five in number.

There are several *Sarcophagi* with fine Basso-Relievo's; one of them is a Boar-hunting, very fine.

A Lynx cut in a sort of Stone they call *Pavonazza*, which is naturally spotted, and has a very agreeable Effect in the Representation of this spotted Animal.

Besides these mention'd, there are a great many others, very curious and valuable. — They were not, when we saw them, set up in the Cardinal's own Palace: The Gallery designed for them not being ready.

In the *Palazzo Ruspoli* is a long Visto of Rooms very noble, *Pal. Ruspoli*, with double Door-cases of *Giallo Antico*. Many of the Rooms are painted in Fresco, Ciclings, and Walls. The great Stairs are of Greek Marble, each of one piece.

In this Palace are a great many antique Statues, Busts and Basso-Relievo's; I shall mention only a few.

A large Bust of *Nero*.

The three *Graces*.

Julia Mammea, with a perfect Bob Peruque.

Plautilla, with her Hair tied up behind, just as our Ladies now tie up their's.

A Basso-Relievo of a Soldier taking leave of his Wife, upon his going out to War; on one side is a Serpent (the Symbol of *Esculapius*) in a Tree, as an Augury of Health. This Piece is much esteem'd by the Curious.

Silenus, and young *Bacchus*; two of them.

Didius Julianus, a Lawyer, who bought the Empire.

Claudius; and *Hadrian*; both whole Figures.

Julia Pia, Wife of *Septimius Severus*, dress'd as an *Iolè*, a whole Figure. Several *Fauni*.

Antoninus Pius, *Commodus*, and other Emperors, frequent elsewhere.

Pal. Fiorenza.

In the *Palazzo Fiorenza, Campo Marzo*, in the *Conte de Fede's* Apartments, is a Groupe of two Figures (probably *Salmacis* and *Hermaphroditus*) exceeding fine.

A Head of *Apollo*, and Trunk of the same, separate.

A *Terminus*. All these were found not long since in the *Villa Hadriana*, in the way to *Tivoli*, belonging to that Count.

Some Portraits in Oil, by *Bernini*, a bold masterly Manner: but, Sculpture was his Excellency, as 'twas *Mich. Angelo's*.

Several other good Pictures and Drawings.

Pal. Altieri.

The *Palazzo Altieri* is a very large and magnificent Structure. They say there are in it three hundred sixty five Rooms. The Stair-case is esteem'd the grandest in *Rome*. The Apartments are very noble, and richly furnish'd. The Door-cases are of *Sicilian Jasper*. The Cielings of some of the Rooms are painted by *Carlo Maratti*, *Nicola Berettoni*, and *Francesco*, or *Fabricio Chiari*, not known here so well as *Gioseppe Chiari* is. One great Hall has part of its Cieling painted by *Car. Marat*, but was never finish'd: Tho' there is a Print extant of the whole Design, engrav'd by *Giacomo Freij*. There are a great many fine Pictures, by *Claude Lorain*, *Salvator Rosa*, *Philippo Laura*, *Borgognone*, *Paolo Veronese*, *Andrea Sacchi*, and other great Masters.

There is a *Ritratto* of *Titian*, by himself.

Another of a Boy, one *Domenico Jacovacci*, said to be of *Raphael*; but it seem'd to me more of *Titian's* Manner.

In one Room is, what they call the *Grotta finta*, a Representation of a solitary Retreat, as for a Hermit; with Rocks all round, and a Cave for his Repose: The several parts are painted on Cloth, and dispos'd in a Scene-like manner, romantick enough.

Pal. Savelli.

The *Palazzo Savelli* stands within what was the Theatre of *Marcellus*, a considerable part of which does now remain. The Fabrick is antient, as was the Family (now lately extinct) which inhabited it, being descended from the antient *Roman Sabelli*.

We saw in the Court of the Palace some antique Basso-Relievo's, a Fight of Gladiators with a Lion, Bear, and Tiger.

Two *Sarcophagi* of Marble, one with the Labours of *Hercules*, the other of a Man combating a Lion; a Deer underneath.

A Basso-Relievo of *Marc. Aurelius* after his Conquest of the *Sarmatians*, and an Ambassador of theirs kneeling before him. This is much in the Manner of those on the Stairs in one of the Wings in the *Capitol*, and is suppos'd to have been taken from the *Arcus Portugallie*, as those were.

In the *Palazzo Massimi* are two curious Pieces of antique *Mosaic*, representing Combats of the *Retiarii* and *Secutores* *. *Pal. Massimi.*
In one of them are written the Names of the Combatants, *Ca-* * For an Account of these, see Kennet's Roman Antiquities.
lendio and *Astianax*; the former being the *Retiarius*, and the later the *Secutor*: And 'twas he that got the Victory, as the Inscription tells us [*Astianax vicit*] tho' the other is represented there to have so much the Advantage, as to have thrown his Net quite over his Adversary.

There are likewise other *Mosaics* of Gladiators, and one of a Crocodile devouring a Man.

A fine Sacrifice in Basso-Relievo. And

Another Basso-Relievo in *Mosaic*. Performances of this kind are what we very rarely meet with.

Some of the Paintings that were found in the Sepulchre of the *Nasonian-Family*, commonly call'd *Ovid's Tomb*.

A curious sepulchral Urn of Porphyry, with a Cover, found within a large Vase.

Some of *Pietro Santa Bartoli's* Designs after the Antique, finely copied by Cardinal *Massimi*. There is in this Palace a whole Book of those done by *Bartoli* himself; but the Keeper of them was out of the way, so that we did not see them.

There is a *Ritratto* by *Raphael*, two by *Titian*, and one by *Guido*; and a *Ritratto* of the Cardinal, by *Carlo Maratti*.

An *Esculapius*, and *Telesphorus*, with a Dress like a *Capuchin*.

On the Outside of the House, is a Hunting in Basso-Relievo, and Paintings to the Street, by *Polydore*.

In a Portico within the Court is a great Statue of *Pyrrhus*, in very fine Armour.

There

There is painted by *Perino del Vaga* in another Portico, *Jupiter* drawing up a Groupe of Figures by a Rope or Chain, which seem to be the Gods and Goddesses in *Homer*, whom *Jupiter* challeng'd to take one end of the Chain while he held the other,

Σαπὴν χρυσεῖλιν ἐξ ὑψιστῶν κρημάτων
Παῖτες δ' ἐξ ἀπείθε θεοὶ, πᾶσαι τε θάλαμαι,

defying them all to stir him from his Place, and undertaking to draw them and the whole World at pleasure; and then to fix the Chain round the Top of *Olympus*, and leave them all hanging at it.

Macrobius makes a moral Application of it in the following Words—*Invenietur pressus intuenti a summo Deo usque ad ultimam rerum facem*-----*Connexio: & hac est Homeri Catena Aurea, quam pendere de caelo in Terras DEUM jussisse commemorat.*—"There will be found, by him that observes attentively, from the supreme God, quite down to the meanest of things here below, a Connexion, which ties them all together by mutual Bonds, and is in no part broken, or interrupted. And this is that *Golden Chain* of *Homer* which he mentions to hang down, by *Jupiter's* Command, from Heaven to Earth."

There is a fair sepulchral Inscription in Marble, which Signor *Ficaroni* made a Present of to the Marquis *Camillo Massimi*, at the digging up whereof he was present, and bought it of the Workmen: It was found in a Field where they were plowing on the side of the *Via Latina*, with the whole Urn it belong'd to, and within the Urn was a round Vase of Alabaster, wherein among the burnt Bones was a Gold Chain, two Gold Rings, and a Gold Medal of *Alexander Severus*.

Signor *Ficaroni* was solicitous I should transcribe the Inscription, that I might be a Witness of his being in the right in his Correction of the Reading of this Inscription, publish'd by *Fabretti*, who has put *SILIANO* instead of *SITTIANO*. The Inscription, as I transcrib'd it, is as follows.

DIS MANIBVS
C. SEIO M. F. QVIR.
CALPVRNIO QVADRATO SITTIANO
PROCOS. PROVINC. NARBONENS. PRAET
PEREGRINO TRIB. PLEBIS QVAESTORI
PROVINC. AFRIC. III VIRO
CAPITALI
CVIVS CORPVS HIC CREMATVM EST.

It appearing by the Inscription that the Body of this Great Person was BURN'T in that Place [*Via Latina*] and that a Gold Medal of *Alexander Severus* was found in the Urn; *Ficaroni* thence argues, that the Practice of burning of dead Bodies continued after the time of the *Antonines*, (contrary to the common Opinion of the Antiquaries) for it was not till after the *Antonines* that *Alexander Severus* was Emperor.

In the House of the Cavalier *del Pozzo* is a Copy of the *Nozze Aldobrandine*, commonly call'd the *Grecian* Wedding, which I shall take notice of in its proper Place; and another, of the Figures on the *Vas Barberinam*, both by *Nicola Poussin*: The later is in *Chiaro Oscuro*.

The Seven Sacraments, and several historical Subjects, by the same Author. He liv'd a considerable time in this Family. Besides these Seven Sacraments, and those already mention'd at *Paris*, I was told there is another Sett done by him in *Rome*, at the Palace of the Marquess *Buffalo*, which I did not see.

I shall conclude what I have been saying of the Palaces, with some account of that publick one of the *Capitol*: The Place where the Religion of the ancient *Romans* made its most splendid appearance, and now the Residence of the Publick Justice.

The present Capitol (call'd by the People *Campidoglio*) stands upon the same Hill where the famous old one was; and part of it is built upon some of the very same Foundations. The Structure of this is very noble, chiefly design'd by *Mich. Angelo*.

The Print that is extant of this stately Fabrick makes it needless for me to be particular in the Description of it.

The

The Marble Trophies which grace the Balustrade on the Parapet at each side of the Entrance, are commonly called the Trophies of *Marius*: They were brought from the *Castello dell'Acqua Martia*, to which they long serv'd as an Ornament, and were of late Years plac'd in the Capitol, ranging with the Statues of *Castor* and *Pollux*, the *Colonna Migliaria*, and other Ornaments.

Bellori would change the long-receiv'd Appellation, and endeavours to prove them to be the Trophies (not of *Marius*, but) of *Trajan*. Which he argues, First, for that the *Castello dell'Acqua Martia* was restor'd and enlarg'd by *Trajan*: And further, that the Sculpture is of the Manner of that Emperor's time, and particularly of his Pillar: That these Trophies resemble those that are on the Pillar, and that the particular Shields are the same with those that are seen on several Medals struck in Honour of that Emperor.

But, in the Arch at *Orange* likewise, which was certainly erected in Honour of *C. Marius*, the Trophies are the same as these; the Shields, &c. of the same Manner: And on one of the Shields is inscrib'd [MARIO;] as a Friend of mine, who carefully observ'd those Ornaments, has assur'd me. If therefore these Shields, &c. do resemble those on the Arch at *Orange*, as well as those on *Trajan's* Pillar, that part of *Bellori's* Argument is of less force: And suppose *Trajan* did repair the *Castello dell'Acqua Martia* (tho' there is a Dispute even concerning that Matter) yet it does not necessarily follow, that Those must have been his Trophies which were plac'd there.

Fabretti, in his learned Remarks upon the *Trajan* Pillar, delivers his Opinion firmly and vigorously, that these Trophies are not to be ascribed to *Trajan*; denying even the asserted Resemblance between these, and those which are seen upon the Pillar; and for Goodness of Work, will allow no Comparison between them; so that, upon the whole, there does not yet appear any convincing Reason to the contrary, why the old receiv'd Appellation of these Trophies may not yet be continued.

The Equestral Statue of *Marcus Aurelius*, in Copper, is the finest now known to be in the World, and has the finest Situation: It is placed in the midst of the Piazza or Area of the Capitol, from which exalted Station the Emperor seems to take a Survey

Survey of the City, and with his Hand extended to be now giving Laws to *Rome*.

This noble Statue in the midst of the Area; Those of *Castor* and *Pollux*, with their Horses [Colossal] in white Marble, on the sides, at the top of the Ascent, and two *Egyptian* Lions, which form two Fountains at the bottom, with the other Ornaments so agreeably rang'd on each side, do make the Approach to this noble Fabrick the most beautiful that can be imagin'd.

Within the Wing, which is on the left hand as we enter the Area, there is a Court with a Portico, in which they shew'd us a fine *Roma Triumphans*, of Greek Marble, sitting, which is the Posture they always give this Figure: They told me it was twenty *Roman Palms* high*; but I did not measure it. Some in-
considerable parts had been broken off, and restor'd, but the Bulk of the Figure is all antique, and of a great Taste. This, with some other Figures, was lately found in the *Vigna* [Vineyard] of the Duke of *Acqua Sparta* near *S. Peter's*.
* A Roman Palm is about nine Inches English.

Three *Egyptian* Idols of Granite, one Male, the other two Female, each twelve Palms high, with Obelisks at their Backs, inscrib'd with Hieroglyphicks.

An *Isis* in dark-colour'd Stone, fourteen Palms high.

The Male and one of the Females were all intire; the other Female and the *Isis* were broken, but have been repair'd.

These had been found near the *Porta Salara*, about eight Years before we first saw them; and were thence brought into the Portico on the left hand above-mention'd; and were again removed, while we stay'd at *Rome*, into a Portico within the Wing on the right hand: but I describe them from my Notes in the Situation I first saw them.

Within the Court of the Wing where I still am*, is *Pasquin's* old Correspondent *Marforio*, a Figure representing the River *Rhine*; it lies along, leaning on one Elbow, the most common Posture of the River-Gods. It lay formerly before the Temple of *Mars* in the *Forum Romanum*, and is supposed to have got its Name of *Marforio*, from *Martis Forum*, the Name they gave to that part of the *Forum* which was next the Temple of *Mars*. It is a Colossal Figure, of a great Style, and not so mangled as his Friend *Pasquin*.
* That next the Ara Coeli.

T t

On

On the Stair-case of this Wing are two fine Mezzo-Relievo's, taken from the *Arcus Portugallie*, which is now destroy'd: They represent part of the Story of *Marcus Aurelius*, with the *Apotheosis* or Consecration of *Faustina*. They are publish'd in the *Veteres Arcus Augustorum*. Another Mezzo-Relievo, supposed to have been taken from the same Arch, and containing another part of the same Emperor's Story, I have before mention'd to be in the *Palazzo Savelli*.

Above stairs on this side, is a *Suite* of Rooms, the Length of the whole Wing, where are abundance of antique Statues and Busts.

I shall name only a few of them which I chiefly observ'd.

A fine Statue of *Agrippina*, with the young *Nero*.

The Busts of *Plato*, *Alcibiades*, *Diogenes*, and *Archimedes*.

Apollo and *Bacchus*, whole Figures.

Busts of *Pan*, *Marcellus*, *Flora*, *Diana*, *Faustina*, *Sappho*, *Hiero*, *Socrates*: With several of the Emperors, *Tiberius*, *Trajan*, *Alexander Severus*, &c.

A fine Statue of the great *Marius*, who was seven times Consul; to whom were ascrib'd the Trophies lately mention'd.

A *Flora*, *Poppea*, *Sabina*, *Adonis*, one of the Sibyls, [excellent] whole Figures.

One which they call'd *Heros Aventinus Herculis filius*; it is no other than a young *Hercules* with the Serpents in his Hand, of a dark *Egyptian* Stone.

The Wing on the right hand, as you enter the Area, has within it a Court, with a Portico at the Entrance into the Court, as in the other Wing; but in this they have added another Portico at the further end of the Court, which was finish'd so lately as while we were at *Rome*, and the Figures before-mention'd to have been found at the *Porta Salara* were removed into it as soon as it was finished.

In the first Portico you enter into within this Court, stand the Statues of *Julius* and *Augustus Caesar*, on each side the Entrance; the former has a Globe in his Hand, which they explain to denote his Dominion of the World.

The other has what there they call a *Rostrum*, at his Feet, and what they would have to signify his Victory at *Actium* over *M. Antony* and *Cleopatra*, which open'd him the Way to the Empire;

Empire; but, I rather take it to be a Rudder: if so, it may denote his being at the Helm of Government; steering and directing all Affairs, as Monarch of the World.

A little beyond this, is that most antient Monument, the *Columna Rostrata*, erected as a Trophy for *Caius Duilius*, after his Sea-Victory over the *Carthaginians*: The very antique Inscription is preserv'd, but encompassed with Work which is manifestly of a modern Date; tho' there they pretend the newest part to be as old as *Augustus* *. The Inscription sets forth the Number of Vessels that were taken from the Enemy, together with the Booty of Gold, Silver, and heavy Brass [*CRAVE * C for G. CAPTOM AES]; of the last, the Booty was two Millions one hundred thousand Pound Weight — There is a D added to the end of several Words ending in Vowels, as PVCNANDOD — ALTOD MARID. *Vide Ciacconium de Columna Rostrata.*

Within this Court are the Fragments of a Colossal Statue of *Apollo*, the two Feet and part of a Hand: I measured one of the Feet, and found it six foot long — *ex pede Herculem.*

A Colossal Head of *Domitian* in Marble, and one of *Commodus* in Brass.

In the Wall on one side of this Court are inserted in a Marble, Brass Lines, exhibiting the Standards of the present, and some of the antient Measures. The *Greek* and *Roman* Foot, the *Palm* and *Canna* now in use.

A little further on the same side is a fine Groupe of a Lion and Horse, in Marble. *Ficaroni* supposes this to represent the Engagement of some particular wild Horse with a Lion in the Amphitheatre, and that he had perform'd his part so well, as to deserve his Statue in Marble; but the Lion has got the better on't in this Representation, having fast hold of his Flank; and 'tis express'd with a wonderful Spirit.

In the new Portico, at the further end of this Court, are the *Egyptian* Statues, with the *Roma Triumphans*, already mention'd.

T t 2

On

* One must be cautious how one receives the Accounts they give; sometimes they give you a wrong Account merely thro' downright Ignorance; sometimes, only to set off, and raise your Idea of the thing they are shewing you: At other times they'll play tricks to sound your Depth, and try what lengths they may go with you. So that in each respect 'tis well for a Man to be upon his Guard.

On the Stairs going up to the Apartments of this Wing, are four large and fine Mezzo-Relievo's, in white Marble, part of the Story of *Marcus Aurelius*. They are to be seen in the *Admiranda* towards the Beginning of the Book.

The Great Hall above stairs is finely painted by the Cavalier *Arpinas*, the Subjects are the Rape of the *Sabine* Women, The Battle of the *Horatii* and *Curiatii*, and other parts of the ancient *Roman* Story.

In the Apartments within this Hall are,

The Wolf, in Copper, suckling *Romulus* and *Remus*: There is a Breach in the left Thigh of the Wolf, which they say was made by Lightning; and they do aver this to be the same Statue which was in the Old Capitol, and is mention'd by *Cicero* as struck by Lightning in his time. The Passage they mean, I suppose, must be that in the third Oration against *Catiline*, where speaking of other *Portenta*, [Prodigies] he introduces this Passage with a particular Stress—*Tactus est etiam ille qui hanc urbem condidit Romulus; quem inauratum in Capitolio parvum atque lactentem uberibus Lupinis inbiantem fuisse meministis*—

“The *Romulus*, Founder of our City, was struck likewise by the same Lightning, I mean that gilt one you remember in the Capitol, representing him a little Sucking Child, stretching his Lips towards the Dugs of a Wolf.” These Words indeed seem to point at the Person of *Romulus*, but that may be only by some such Figure as that of *Virgil*,

Proximus ardet
Ucalegon

Whereby it is not necessary to suppose that the Person of *Ucalegon* was touch'd: And this whole Statue or Groupe might well enough go by the single Name of *Romulus*, as we see the *Laocoon* in the *Vatican*, and the *Toro* in the *Farnese*. And this, I think, savours less of an Imposture, than if the Wound were seen in the Person of the Babe, which, had it been intentionally made to correspond with the Words of *Tully*, it is more likely it would have been.

I do not remember to have observ'd any Gilding on it, but That might easily be suppos'd to have been worn off in so long a

Tract of Time. Thus much may be offer'd on one side. But, On the other side, Is there not another Objection against this being the Statue spoken of by *Tully*? — That it was destroy'd by the Lightning — I own the *Quem ----- Uberibus Lupinis in-biantem* FUISSE MEMINISTIS suits better with a Statue that was defac'd at least, than with one wherein *Romulus* still continued, and might be seen every day in the same Posture and Action.

There is likewise a further Difficulty arising from the Place where, according to some, this Groupe was found: *viz.* In the Ruins of the *Ara Maxima* in the *Forum Boarium*. And, this Objection would have a great Weight, could it be prov'd that it was originally an Ornament to the *Ara Maxima*, never plac'd in the old Capitol, nor brought from thence to the *Ara Maxima*, as it has been since from the *Ara Maxima* to the new Capitol: But, If these Objections have more Weight than the other Suppositions, we must e'en give up this Circumstance, how dear soever it may be to the Antiquaries, and who can help it?

There is likewise a very fine Statue in Copper of a *Camillus*, one of the Youths who assisted at Sacrifices. These Figures are rare in Statues, tho' frequent in Basso-Relievo's, where the whole Ceremonies of the Sacrifice are express'd.

There is one in Marble at *Florence*; but this, as I said, is in Copper.

The Messenger [*Cn. Martius*] pulling the Thorn out of his Foot, which he endured, and would not lose so much time as to pull it out, 'till he had deliver'd the Letter he was sent with to the Senate. This is in Copper too. There is one at the *Villa Borgheze* in Marble, in the same Attitude and Size. He seems to be a Youth not above sixteen, with such a Slenderness of the Arms, as bespeaks him to be a good deal short of manly Growth. If such were the Person of the Messenger, that diligent Expedition, and Constancy of Mind, were the more remarkable.

The *Fasti Consulares*, engrav'd in Marble: There are great Chasms in them: The middle part is most perfect.

A very fine Medaglione in Marble, of *Mithridates*, King of *Pantus*, Profile.

A fine Head of *Brutus* the Consul, in Copper.

A Statue of *Hercules* in Copper, with the Club in one hand, and Apples in the other, bigger than the Life. Some Remains of Gilding still appear on it.

A Marble Statue of *Cicero*, at least so call'd ; but the Countenance is not like the Busts or antique Intaglio's they elsewhere shew of him. On his left Cheek is a broad and flattish Excrecence, with a little round one rising again above it, which is for the *Cicer*, [the Pea,] from which he had the Name of *Cicero*.

Some antique Measures in Marble, which were for Corn, Wine, and Oil. They seem intended to be in the Nature of Standards, being too unhandy for common use.

That part of the Capitol which fronts you at your first Entrance into the great Area, is the Residence of that Magistrate, who is now called The *Senator of Rome*; and has under him three Judges, one for criminal, and two for civil Affairs.

In the Hall of this part are the several Tribunals for these Judges. I saw them one day sitting on civil Affairs; the Parties concern'd telling their own Stories themselves to the Judges.

The Side-wings are for the *Conservatori di Roma*, to meet in upon their Business; part of which is, to take cognizance of Abuses in the Markets, as to Weight, Measure, or Price; and to take care of the Antiquities of *Rome*, the Walls, and the Aqueducts.

I must not leave the Capitol without mentioning the *Rupes Tarpeia*, [Tarpeian Rock] to which *Ficaroni* brought us, to convince us of the Mistake of Father *Montfaucon*, who says there is little Precipice left; and of another very great Writer*, who represents it as what a Man might jump down without danger——. What he shew'd is on your right hand, as you face the Capitol, and not far from the *Palazzo Caffarelli*; he affirms that he measur'd it, and found it to be eighty Palms [that is, sixty Foot] above ground, as it now is, besides what is hid of it with Rubbish at the bottom. Whether his Measure is exact or not, I do not know; but it is manifestly so high, that no Man that was not quite mad, would take such a desperate Leap.

After what has been said of the Palaces of *Rome*, I must add somewhat of the Villa's; several of which are within the Walls. *Rus in urbe* in a literal Sense.

In *England*, the Nobility generally make their Seats in the Country the most magnificent, and content themselves with little more than mere Conveniencies in Town; but here it is just the reverse; the City-House is much greater, as well as generally

* Bp Burnet.

generally more splendid than the Villa, which is only intended for a short Retreat in the hot Season.

The Gardens therefore of these Villa's have in them great Numbers of shady tall Trees and high Hedges, abundance of Fountains, and those sorts of Water-works which they call *Scherzi d'Acqua*, [Sports or Plays of Water] partly as the Contrivance of them is humorous, and the Play of Fancy, and partly as they are often employ'd to play Tricks with the Company; but rarely with any other than Servants; for, the *Italians* pique themselves so much upon Decorum, that they are cautious of giving such Jest as they would not care to take: however, a Livery, they think, will bear a Shower well enough, which a finer Suit would not. But these *Scherzi d'Acqua* have likewise a real use, for laying the Dust, and cooling the Air.

The Statues in some of these Villa's are very numerous, and do exceedingly enliven those shady Retreats; so that a Man can never be said to be alone there, if he can be content with silent Company: And a Person that is a Lover of Sculpture, or Antiquities in general, may be most agreeably entertain'd in those Places, and have abundance of Quæries answer'd, without a word speaking.

The *Villa de' Medici* on the *Monte Pincio* [anciently *Collatinus*] is a precious Magazine of Sculpture, both for Statues and Basso-Relievo's. Villa de' Medici.

In the Portico of the Palace of this Villa, just fronting the Entrance, is a curious Vase of white Marble, excellently well preserv'd, as well as finely perform'd: It represents *Iphigenia* going to be sacrific'd, with *Agamemnon*, *Ulysses*, and other Figures encompassing the Vase. It is to be seen in the *Admiranda*.

The same Portico is set round with several Statues, much larger than the Life, most of them in a very great Style, to which they give doubtful Names, which I spare repeating.

As you go out of this Portico into the Garden, are two great Lions in white Marble, one on each side the Stairs. One of them was made by *Flaminius Vacca*, of whom mention has been made before: One half of the other (as says the same *Vacca*) i. e. one side of it is antique, for it was a Mezzo-Relievo only; but *John Seranus*, a Sculptor of *Fiesoli*, having carv'd the

the other part of the Marble, made the Lion solid and entire. Afterward (says he) by order of the Great Duke, I made a whole one like it. He speaks very modestly, for his is much the better of the two.

At a little distance from the Stairs is a Fountain, adorned with three fine Statues in Copper of *John de Bologna*; one is the *Mercury* standing on one Leg, and pointing upwards, of which are several Copies in *England*.

The second is a *Mars*.

The third they there call *Saturn*, going to eat one of his Children; but it is more likely to be a *Silenus*, and young *Bacchus*: The Vine-Branches that are curiously twisted about the Trunk of a Tree, which the great Figure rests against, denote it: And there is a Marble Statue at the *Villa Borgese*, there constantly called a *Silenus*, which the Figures in this so much resemble, that I am inclined to think they are cast from it.

A little further are two great Vases or Cisterns of oriental Granite, which were brought from the Baths of *Titus*: One of them is four foot deep, twenty foot long, and nine foot over, of one intire piece: The other is about the same breadth, not quite so deep, but longer by about two foot.

Beyond these is an *Egyptian* Obelisk inscrib'd with Hieroglyphicks.

The finest Assembly of Statues (if I may give it that Term) that ever I saw relating to one Story, is that of *Niobe* and her Children: They are not all of equal Goodness, (That rarely happens in such a Number) but all, I think, have a good deal in them to be admired. The *Niobe* her self is excellent, so are two of the Daughters that stand in front; and the Son who is between them, and has one hand grip'd and pressing on his Thigh, (expressing great Anguish by that, and by his Head being flung up) the other resting on the point of a Rock, with the Fingers finely spread. Another Son, who with one hand brings some Drapery over his Head, (as if therewith he would defend himself) and the other stretch'd out, is excellent too; and so is one that lies along, dead: This is the only one represented as dead; the rest appear all aghast, as Thunder-struck, some with one Knee on the Ground, others with the Limbs stretch'd, even to a degree of Distortion, which I doubt not was intended

intended to express their greater Anguish. The miserable Mother is rais'd upon an Eminence behind, having her distress'd Children all in Agonies before her; the youngest, who has run to her Lap for shelter, she hovers over. *Ovid* exactly describes the Attitude, and gives us the Words one would imagine *Niobe* to be speaking,

_____ *quam toto corpore Mater*
Tota veste tegens, unam minimamque relinque,
De multis minimam posco, clamavit, & unam. Lib. vi.

_____ to shield the last
Her Mother, over her, her Body cast:
This one, she cries, and that the least, O save!
The least of many, and but one I crave. SANDYS.

A Horse is brought among them prancing; for some of the Sons were (according to *Ovid*) at their Exercises on Horseback, when they were struck by the angry Deities. Therefore *Mont-faucon* is in the wrong when he speaks of the Horse, as not belonging to the Story.

E quibus Ismenos, qui Matri sarcina quondam
Prima sua fuerat, dum certum flectit in orbem
Quadrupedes Cursus, spumantiaque ora coerces.
Hei mihi! conclamat; medioque in pectore fixus
*Tela gerit*_____

Ismenus from her Womb who first did spring,
As with his ready Horse he beats a Ring,
And checks his foaming Jaws; ah me! outcries;
While thro' his groaning Breast an Arrow flies. SANDYS.

Part of this Fable *Ovid* might be suppos'd to give from such Accounts as were then generally receiv'd; and dress'd them out according to his poetical Fancy; but the particular Description of *Niobe's* Action, and her youngest Child, seems very probable to have been taken from these Statues of them; this Work being long before *Ovid's* time: Since in the days of

Pliny they were agreed to be antique, and of the Hand either of *Scopas* or *Praxiteles*, tho' of which of the two was then disputed. *Gronovius*, on the other hand, not considering the time of the Work, supposes the Artift to have taken his Hint from *Ovid*: So that on all sides there is a confess'd Agreement between the Sculptor and the Poet.

They were found in the time of *Flaminius Vacca* (as he says) not far from the *Porta di S. Giovanni*, without the City, and were bought by the Great Duke *Ferdinand*.

Perrier has engrav'd them, not much to their advantage; I mean that Plate most particularly where they are all seen together, which is very slight, but has enough to shew the general Design: He has moreover added *Apollo* and *Diana* in the Air, shooting at them, which led Father *Montfaucon* into a Mistake, and *Gronovius* likewise, who speak of those Figures as a part of the Work itself: And some curious Friends of mine have by the Sight of that Print, been naturally led into a Supposition, that the Work must be in Basso-Relievo, They likewise taking the *Apollo* and *Diana* for part of it, and well knowing it was not likely for Statues to be so suspended in the Air.

On another side of the Garden is the dying *Cleopatra*, much in the Attitude of others already spoken of. It is an excellent Figure, of a very great Style: The Head, I was told, is modern, but is very good.

A little further, is a Colossal *Roma Triumphans*.

From this Statue, all along that side of the Garden, leading back again to the Palace, are Statues rang'd along the outside Wall of two Porticoes or Galleries, [in the same Line] and Basso-Relievo's inserted in the Wall. There are many of them to be seen in the *Admiranda* towards the beginning. Out of one of these, *Raphael* seems evidently to have taken that Groupe of the Ox and *Popa*, &c. in the Cartoon of *Paul* and *Barnabas* at *Lysra*.

Within these Portico's, on each side, are Ranges of Statues, some exceeding good, but very much neglected.

That side of the Palace fronting the Garden is in a manner intirely fill'd with Statues and Basso-Relievo's.

At one Corner of the Palace I observ'd a votive Inscription to *Bacchus*, which is as follows.

LIBERO

LIBERO PATRI
SANCTO SACR
SEX : CAELIVS
PRIMITIVVS ET
PUBLICIA ANTVLLA
VOTO SVSCEPTO
D. D.

Within the Palace are a great many fine Statues; an antique Copy of one of *Niobe's* Daughters.

A *Venus* coming out of the Bath. The Duke of *Richmond*, I think, has a Copy of this in *Scagliola*.

Marsyas tied up to a Tree to be dead: exceeding good.

An *Apollo*, leaning against the Stump of a Tree, with his right Arm brought over his Head; as beautiful a Figure as can be seen, and were well worthy to accompany the *Venus de Medicis*.

I forbear adding several others I observ'd there.

In one part of the Garden, within a shady Grove of *Licini* [*Ilex*] is a Mount where they say was once a Temple of the Sun.

On the outer Gates of this Palace, which are cover'd with Metal, they shew the Marks of two or three Cannon-Balls which that Heroine *Christina* Queen of *Sweden* shot off from the Castle of *S. Angelo* for Diversion, about a Mile over the Houses.

In the Villa *Giustiniani**, by *S. John Lateran*, are abundance of Busts, several fine Statues, Basso-Relievo's and Inscriptions.

One I observ'd, which was made to a most highly esteem'd Wife.

CONIVGI SANCTISSIMÆ, CASTISSIMÆ,
INCOMPARABILI FOEMINARVM.

Another to a Wife who had liv'd with her Husband forty eight Years. Another to a Son, the Loss of whom is much lamented;

FILIO OPTIMO, PHESSIMO, DVLCISSIMO, SODALI
DESIDERATISSIMO, VIXIT ANNIS XVI MENSIBVS V
DIEBVX XXI. PARENTES INFELICISSIMI.

U u 2

Another

Villa Giustini-
niani.

* There is
another Villa
belonging to
this Prince,
just without
the Porta del
Popolo, but
all the finest
things have
been removed
from thence.

Another to a Daughter, wherein the odd Hours of her Life are express'd.

FILIAE PIENTISSIMÆ QUÆ VIXIT ANNIS XIX
MENSIBUS X DIEBUS XXIIX HOR. VIII.

One finds in these, and many other sepulchral Inscriptions, the Ablative Case us'd in expressing the Continuance of time instead of the Accusative.

Among the Busts, I observ'd one called there *C. Marius*, but *Ficaroni* told me it is of *L. Sulla*.

Among the Statues, there is one of *M. Antony*, and another of *Justinian* the Emperor.

I have already occasionally mention'd a most curious Vase that is in this Villa, when I spoke of an antique Altar at the *Palazzo Bracciano*, which is of the same Design.

There are four other smaller antique Vases with Basso-Relievo's on one side only of each; they stand at the four Corners of a little Square, formed by Espaliers. They represent

Hercules in the Garden of the *Hesperides*.

A *Triton* carrying off a *Nymph*.

A *Faun* picking a Thorn out of a *Satyr's* Foot.

The fourth seems to be *Venus* and *Adonis*.

I have here given Designs of them.

There are several other Vases in this Garden, with Basso-Relievo's round them, which are not set up.

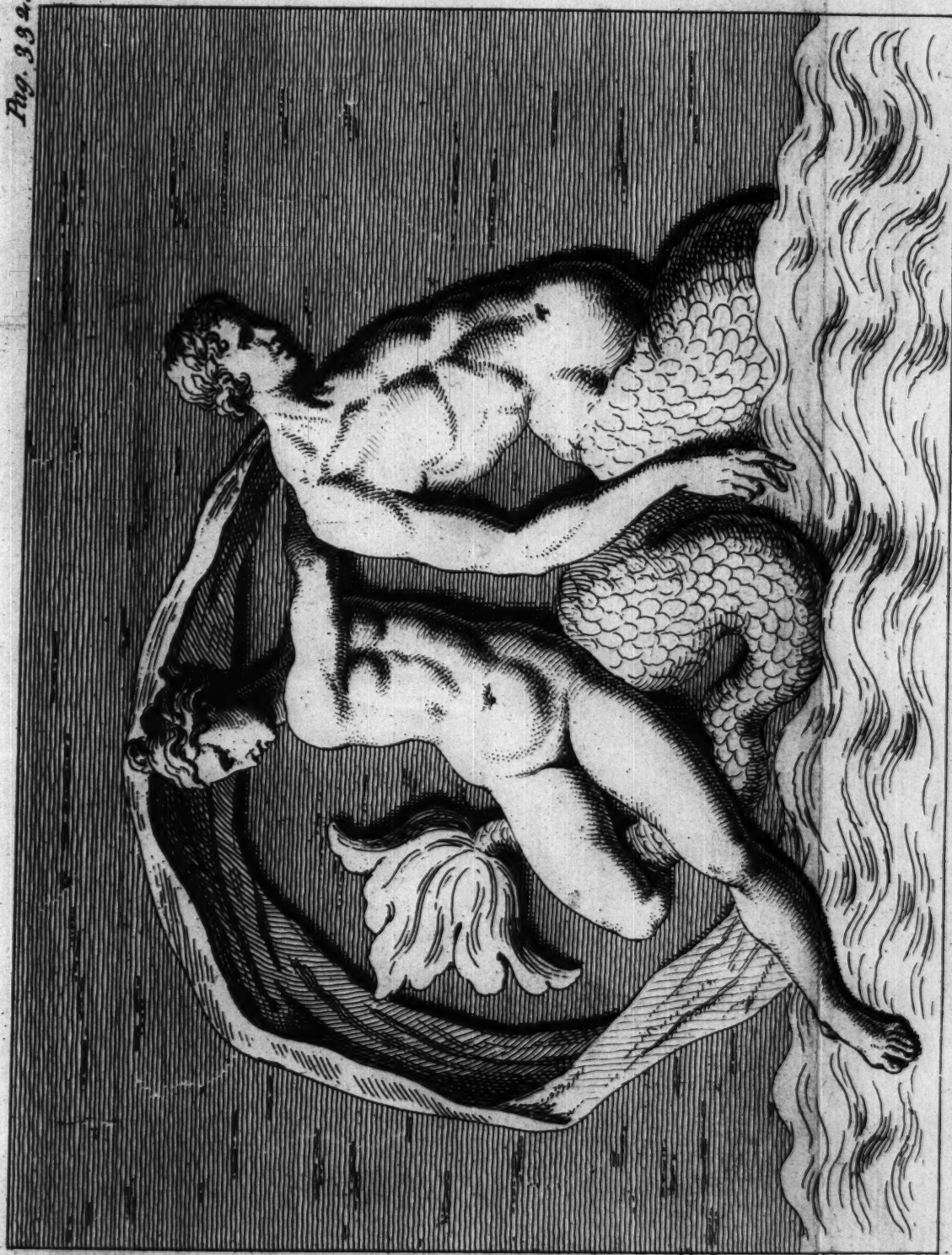
On one of these is a Basket full of *Priapus's*.

The Palace of this Villa is but small, and they therefore call it the *Palazzino* or *Palazzetto*, that is, the Little Palace; there is in it an antique Basso-Relievo, which is valued not so much for the Workmanship, for that is indifferent enough, but for the Subject: It is a *Votum* to *Aglibolus* and *Malachbelus*, Deities of the *Palmyreans*, by which are understood the Sun and Moon; for the Moon was sometimes worship'd as a masculine Deity, [*Lunus*.] There is under it an Inscription in the *Palmyrean* Language; and another in *Greek*. I let the former alone, (not understanding the Character) and transcrib'd the later, together with an Interpretation of it by Mr. *Spon*, which they shew there with it; which are here annex'd.



Baso rilievo in the Villa Giustiniani, at Rome.

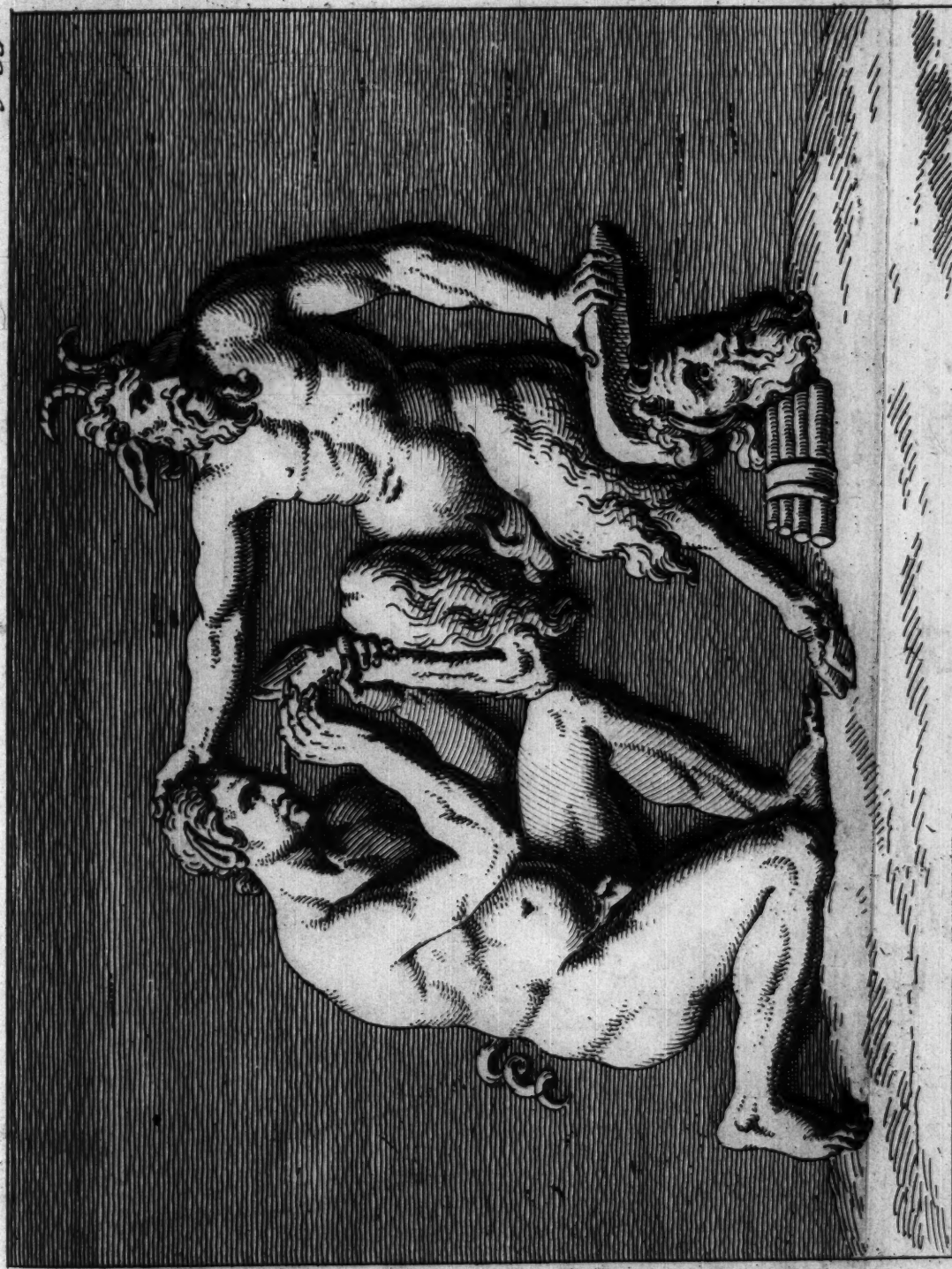




Basso Relievo in *la* Villa Giustiniani, at Rome.

G. Vander Gucht Scult.

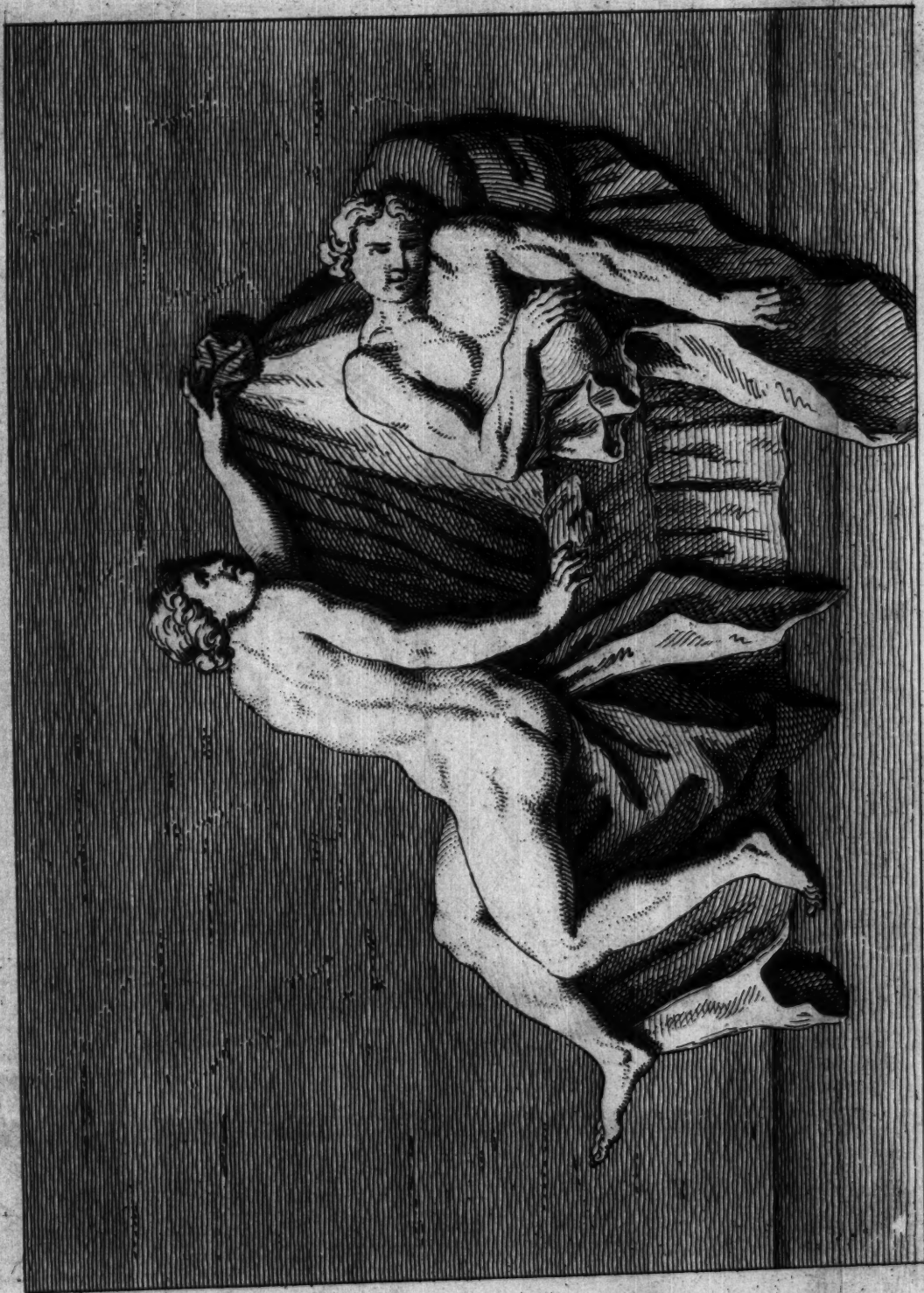


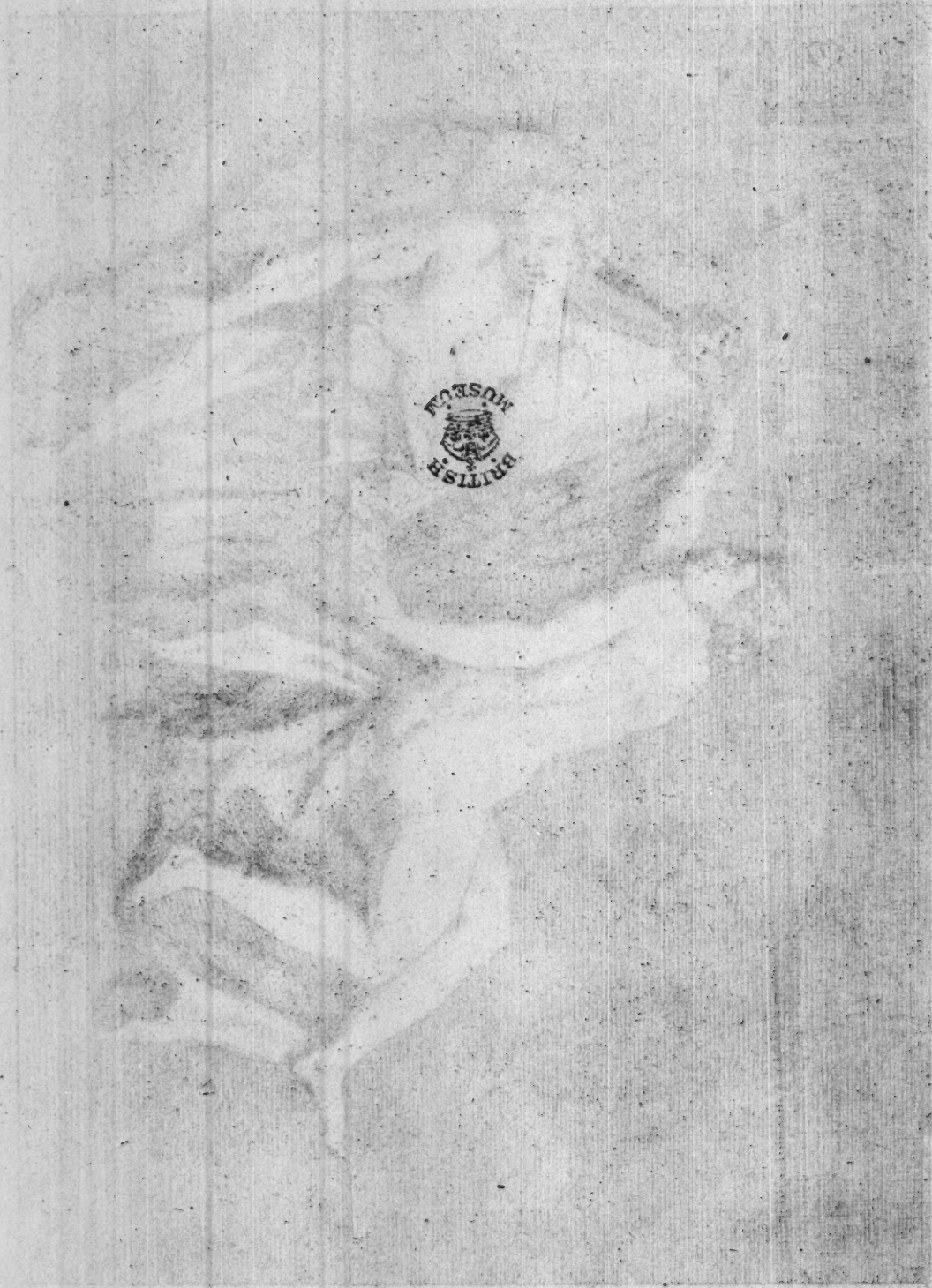


Baso relievo in y.^e Villa Giustiniani, at Rome.

J. Vander Gucht Scult.



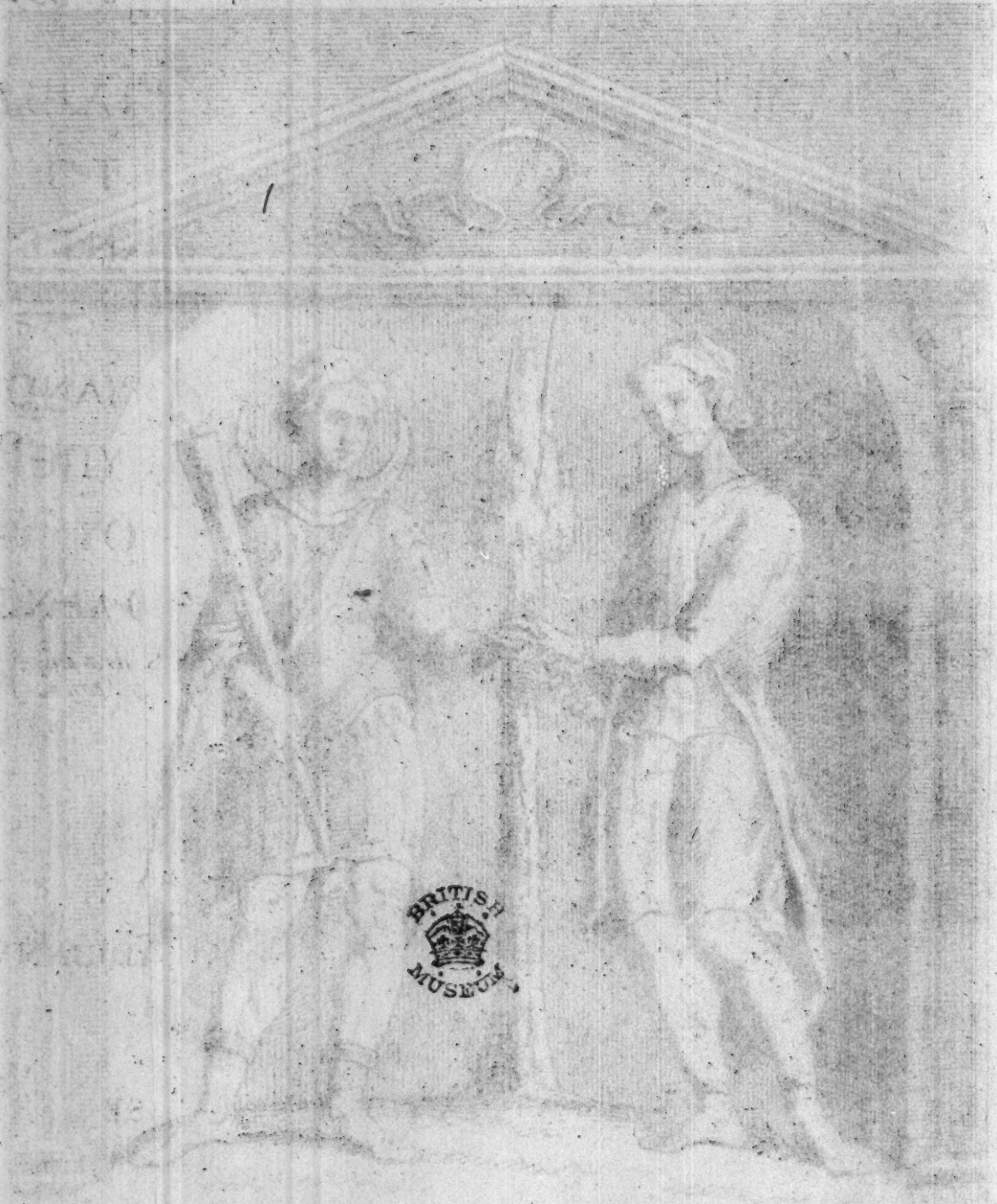






Ger. Vander Gucht Fecit.

Basso rilievo in g.^o Villa Giustiniani, at Rome.



BRITISH
MUSEUM

ALFRED, KING OF SOUTHERN ENGLAND

From the original in the possession of the British Museum

ΑΓΛΙΒΦΛΦ ΚΑΙ ΜΑΛΑΧΒΗΛΦ
 ΠΑΤΡΦΟΙΣ ΘΕΟΙΣ ΚΑΙ ΤΟ
 ΣΙΓΝΟΝ ΑΡΓΥΡΟΥΝ ΣΥΝ ΠΑΝΤΙ
 ΚΟΖΛΛΦ ΑΝΕΘΗ^x Λ ΑΥΡ
 Η ΛΙΟΔ ΦΡΟΣ ΑΝΤΙΟΧΟΥ ΑΔΡΙΑΝΟΣ
 ΠΑΛΜΥΡΗΝΟΣ ΕΚΩΝΙΔΙΩΝ ΥΠΕΡ
 ΣΩΤΗΡΙΑ ΕΑΥΤΟΥ ΚΑΙ ΤῚ ΙΜΒΙΟΥ *ῥῆσυνβίς*
 ΚΑΙ Τ ΤΕΚΝΩΝ ΕΤΟΥΣ Ζ ΛΛ Φ ΛΛΝΟΣ
 ΠΕΡΙΤΙΟΥ *x these are imperfect
in the Stone.*

AGLIBOLO ET MALACHBELO
 PATRIIS DIIS ET
 SIGNVM ARGENTEVN CVM OMNI
 ORNAMENTO OBTVLIT L AVR
 HELIODORVS ANTIOCHI [F] HADRIANVS
 PALMIRENVS DE SVA PECVNIA OB
 SALVTEM SVAM ET VXORIS
 ET FILIORVM ANNO DXLVII MENSE
 PERITIO

ΑΛΗΘΕΙΑ ΚΑΙ ΔΙΚΑΙΟΤΗΤΗ
ΤΑΤΡΩΟΙΣ ΘΕΟΙΣ ΚΑΙ ΤΟ
ΚΙΝΗΜΑΤΟΣ ΑΝΤΙΣΤΑΣΙΝ ΤΑΝΤΙ
ΚΟΖΑΝΔΟΝ ΕΝΘΕΟΝ ΤΑΤΡΩΟΙΣ
ΝΑΙΟΔΩΟΙΣ ΑΝΤΙΣΤΑΣΙΝ ΑΔΙΑΝΟΟ
ΤΑΛΑΥΡΗΝΟΟ ΕΚΔΙΜΩΝ ΥΠΕΡ
ΟΠΤΗΡΙΑ ΕΥΑΤΟΝ ΚΑΙ ΤΗ ΚΟΝΤΗ
ΚΑΙ ΤΕΚΝΩΝ ΕΥΟΛΟΓΩΝ ΟΥΔΕΝΟΟ
ΠΡΟΤΙΟΝ

ΑΓΓΛΟΙ ΟΙ ΕΤΕΡΟΕΠΙΣΤΗΜΟΝΕΣ
ΠΑΤΡΙΣ ΕΙΣ ΕΙ
ΣΗΜΕΙΝ ΑΝΕΞΕΤΗ ΕΥΝΟΜΙΑ
ΟΡΝΑΜΕΝΤΟ ΟΥΤΕ ΛΑΛΕ
ΠΕΡΙΟΔΟΙΣ ΑΝΕΞΕΤΗ ΕΥΝΟΜΙΑ
ΠΑΤΡΙΣ ΕΙΣ ΕΙ
ΣΑΥΤΗΝ ΕΥΝΟΜΙΑ ΕΙΣ ΕΙ
ΕΤΕΡΟΝ ΕΥΝΟΜΙΑ ΕΙΣ ΕΙ
ΠΑΤΡΙΣ



Mr. Spon goes on, *Era Alexandri pro consuetudine Palmyrenorum & Syrorum insculpta hoc in Monumento, indicit annum Era Christi communis CCXXXIV. Mensis vero Peritius respondet nostro Februario.*

F. Montfaucon has publish'd what seems intended for this *Votum* in his great Work, Vol. IV. His Draught of the Figures is taken from Spon. The Figures are there without Arms, which are not wanting in the Stone: Whether they are of late addition or no, I will not take upon me to have observ'd. Some other Differences there are between his Representation of it and mine; but as I took mine from the Stone itself with my own Hand, I'll abide by the Truth of it.

In one part of the Garden I observ'd a Stone inscrib'd with this Distich.

*Egeria est quæ præbet aquas, Dea grata Camenis,
Illa Numæ conjunx consiliumque fuit.*

*Egeria, Numa's Counsellor and Spouse,
The Muses much-lov'd Nymph, this Stream bestows.*

This is suppos'd to have been brought from the *Fons Egeria*, which is now shewn without the City not far off the *Circus* of *Caracalla*, where it was said *Numa Pompilius* had familiar Converse with the Nymph.

In the *Villa Ludovisia* are a Multitude of Statues. The few I shall trouble the Reader with, are as follows.

In the Garden, a most genteel Statue of *Meleager*, sitting, a small Horn in his right Hand, which rests upon his Knee; his left Hand rests upon the Rock he sits on. There is a very fine Contrast in the Turn of the several parts of the Figure.

A *Leda*, *Cupid*, and *Swan*: The *Swan* is busy with *Cupid*, à parte post.

A *Centaur* teaching *Apollo*. *Silenus* is by, with the *Uter* *.

Venus newly come out of the Bath, and *Cupid* by her with a Towel.

In this Villa are two Palaces or Pleasure-houses, a larger and a lesser.

In the larger are an *Apollo*,

Mars

Villa Ludovisia.

* A Sort of Boraccio, or a Skin to carry Wine in.

Mars at *Repose*. *Papirius* the young Senator, and his Mother cajoling him to discover what was done in the Senate. Under it is this Inscription. Μενίλαος Στεφάνου Μαθητὴς ἐποίησεν. "*Mencleus*, the Scholar of *Stephanus*, made it."

Arria and *Petius*: He is stabbing himself with one hand, and holds up his dying Wife (who had shewn him the Example) with the other. Her sinking Body hangs so loose as if every Joint were relax'd. *Martial* gives us a fine Epigram upon the Subject:

Casto suo Gladium cum traderet Arria Poeto

Quem de visceribus traxerat ipsa suis,

Si qua fides, Vulnus quod feci non dolet, inquit,

Sed quod Tu facies, hoc mihi, Poete, dolet.

When faithful *Arria* pluck'd the reeking Sword

From her chaste Breast, and gave it to her Lord;

This Wound, said she, gives me no Pain, but I

Feel that by which my *Petius* is to die.

An *Agrippina*:

A *Venus*: The Drapery admirable in both.

A oracular Head, in *Raffa Antico*, with Holes at the Eyes and Mouth.

A *Pluto* carrying off *Proserpina*; by *Bernini*.

In the *Palazzetto*, or lesser Pleasure-House of the Villa, are,

A Statue of *Nero* in the sacerdotal Habit; with the *Patera* in his right Hand, and a Scroll in the left.

Egeria. *Mars*.

Two *Dacian* Slaves, with Breaches reaching down to the Feet, and tied about the Ankles.

On the Ceiling of the Hall is an *Aurora* painted by *Guercino*.

The *Aurora* is preceded by *Phosphorus*, and *Tiberias* bears up a Curtain; *Aurora* is drawn in her Chariot by Party-colour'd Horses, and attended by the Hours; in one corner *Night*

is represented by a Woman sleeping, attended with an Owl and Bats: And Girls represent the Hours of the Night.

This is a fine Picture, but comes short of the *Guido* at the Palace *Rospigliosi* above-mentioned.

Here

Here are Landscapes in *Fresco* by *Guercin* and *Domenichin*. They shew'd us here some Bones of a human Body, all crusted over with a petrified Substance.

Where this Villa now is, were once the Gardens of *Sallust*, in the midst of which stood a vast Obelisk, with Hieroglyphicks, which now lies in several pieces in a waste part of the Garden.

Hard by this Villa we saw the *Circus* of *Flora*, where antiently were celebrated the *Floralia*. On one side of this *Circus*, upon an old Wall, are some Remnants of antique Paintings.

The *Villa Aldobrandina* of Prince *Pamphilio*, (tho' there are a great many very good Statues in it) is chiefly visited for the sake of that famous Picture, call'd the *Nozze Aldobrandine*, from its representing a Wedding, and being lodg'd in this Villa.

Bartoli's Print of it in the *Admiranda*, and the Copies we have of it in *England*, make it needless for me to speak of the Design.

It is not at all damag'd by Fracture, tho' brought, with the Piece of the Wall it was painted on, from the *Esquiline* Mount, where it was found, to this Villa. The Colours are a good deal decay'd, and well they may, if it be above two thousand Years old, as the Antiquaries judge it to be. Yet not so much, but that one may still observe a great deal of Beauty in them, particularly as they set off one another in the several Draperies.

Tho' there are a great many other Paintings now in *Rome* which must be call'd antique in respect of our times, (some of them being doubtless fifteen or sixteen hundred Years old) yet *Bellori* calls this *Unicum veteris artis Exemplar* or *Miraculum*, "The single Pattern, and Miracle of antient Art:" Which must be understood *ut supra* with respect to its superior Age, if compared with the others.

Here is a noted *Basso-Relievo* of two *Cestarii*, suppos'd to be intended for the *Dares* and *Entellus* of *Virgil*. This *Basso-Relievo* represents only the upper Half of the Figures, but *Raphael*, in a Design of his, (of which a Print is extant) has added the rest, and made some Alteration in the Contrast of the Arms.

The *Villa Palombara* is by some suppos'd to be in the Place, where the Palace or Garden of *Mecenas* was. Others say that
here

here was part of *Nero's* Golden House, ruin'd by *Vespasian*; and where afterwards was a part of *Titus's* Baths.

Here we saw a beautiful Trunk of an *Apollo*, with some very good Drapery, found not long since in this Villa, together with some fine antique Pillars.

A small *Apollo* with the Harp, a genteel Attitude; Basso-Relievo.

A small *Faustina*; Basso-Relievo; Profile; in the Wall of a neglected Room.

There is a lovely Prospect from this Villa.

Villa Farnese.

The *Villa Farnese* is on the *Palatine* Mount, where was once the Palace of the *Augusti*, of which there are considerable Ruins now remaining in the further part, looking towards the *Circus Maximus*.

In some waste parts of the Garden of this Villa, we saw Men digging in search of Antiquities in old Vaults, which were Remains of the Palaces of some of the Great Men who liv'd near the Court of the Emperors. There were several old Walls incrust'd with various sorts of Marbles, and old Paintings [small Figures] on the Stucco of the Cielings and Friezes; with some gilded Fragments.

Several Fragments of Pillars, and some small Pilasters entire, of white Marble, all wrought with Foliage and other Ornaments.

Some of the Paintings that were found in this Villa were brought to the Great *Farnese* where we saw them. There were some pretty things, but nothing very extraordinary.

In a Summer-House of this Villa are some Paintings of *Perino del Vaga*.

Villa Spada.

At the *Villa Spada*, which is just by the *Villa Farnese*, are Paintings after the antique, on the Cieling of a Portico.

The Garden is just over the *Circus Maximus*.

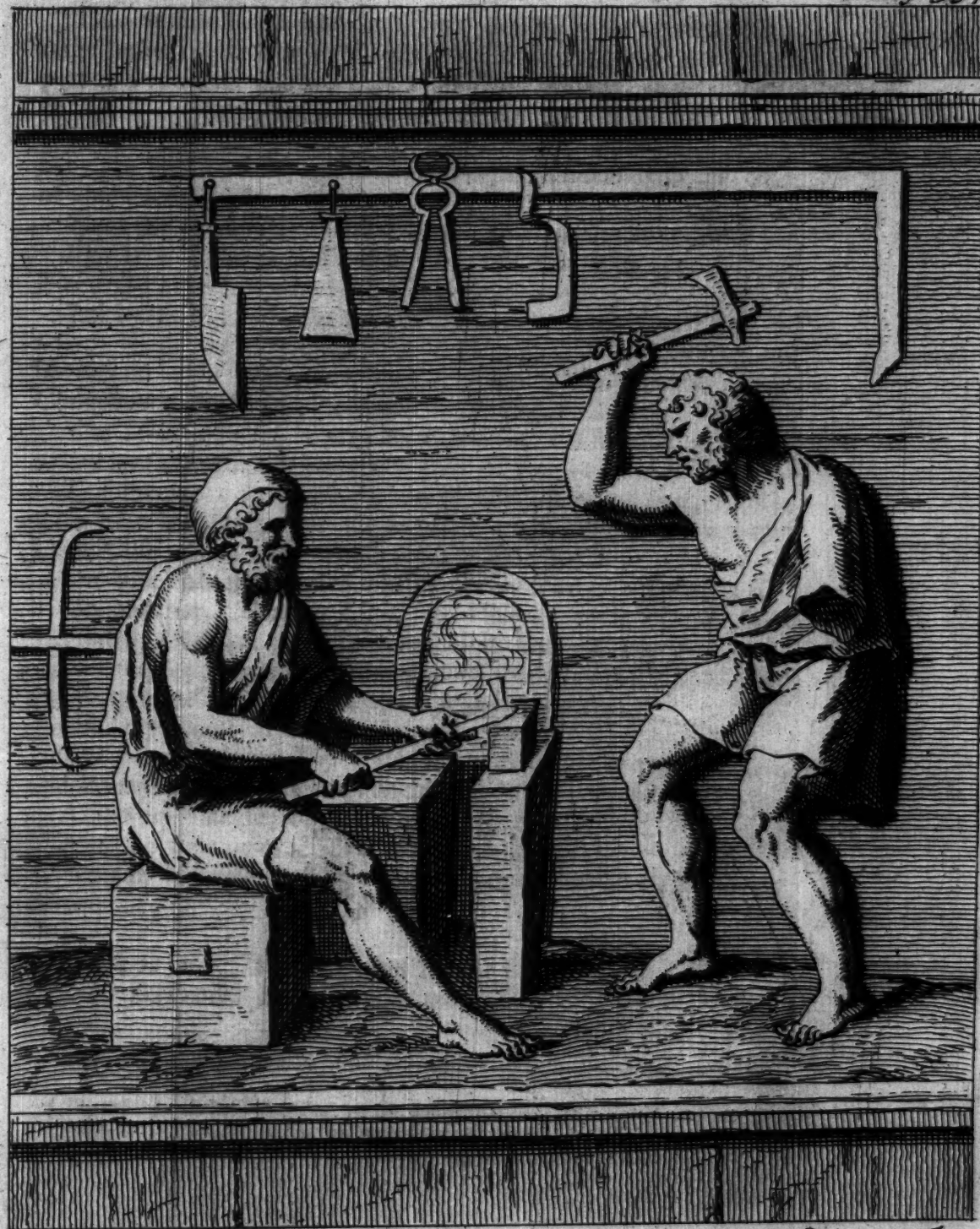
Ficaroni thence shew'd us the Place where he said the famous *Palatine-Library* antiently stood.

Villa di Montalto.

The *Villa di Montalto* was made by *Sixtus V.* when Cardinal: he having assumed the Title of Cardinal *di Montalto* when he received the Hat.

Among the many antique Statues which are there, is the *Apollo*, occasionally mention'd before; with a Violin, just such as now us'd, and held in the same manner.

This



Basso rilievo in g.^a Villa di Montalto, at Rome.
call'd Vulcan's Forge.

J. Vanderpichte fecit.



This Statue stands among several others, which encompass a large Basin adorn'd with a Balustrade round it. At the upper part is a modern Statue, a *Neptune*, by *Bernini*, little inferior to any of the Antique, that accompany it.

In the Portico of the Palace is a Senator, sitting in a Chair, his right Hand resting on his Lap, and his left Hand on the back of the Chair, holding a Scroll.

Near the great Gate, which is the principal Entrance into the Villa, is a curious Basso-Relievo [but damag'd] representing *Vulcan's Forge*; of which a Design is here given.

Just by the side of this Villa were the Baths of *Dioclesian*, of which there are very considerable Remains. The *Carthusians* have now their Convent there. That which is now their Church, was the Grand Reservoir of Water.

The *Villa Mattei* is very large and fine: They say it is two Miles in Compass; it has abundance of fine Fountains.

The Entrance into the Palace of the Villa is a long Walk, with Espalier Hedges of Cypress on each hand, and antique Urns, *Offuaria**, &c. which serve as Flower-pots.

On one I observ'd an Inscription *Uxori Karissimæ*, with a K.

On another, *Amice, Hæc & Vale, Ego hic situs sum.* "Friend, God save you, Fare you well, I am laid here."

Within the Palace are abundance of fine antique Statues, and two very good modern ones by *P. Paolo Olivieri*.

One represents *Apollo* fleeing *Marfyas*.

The other is *Friendship*: Represented by a Woman naked, and opening the Skin of her Breast, as discovering her Heart.

An antique Eagle, of a very great Style.

A noble Groupe of *Brutus* and *Portia*.

Martial has given us a fine Epigram upon the heroick Bravery of this Lady.

*Conjugis audisset factum cum Portia Bruti,
Et substracta sibi quæreret arma dolor;*

Non-

* The *Offuaria* are little Chests of Marble, generally about a Foot square, more or less, and much about the same depth; having a Cover of Marble likewise; into these were put such of the Bones as remained after the Burning, not turned into Ashes.

Nondum scitis ait, Mortem non posse negari?

Crediderim satis hoc vos docuisse Patrem;

Dixit, & ardentes avido bibit ore favillas;

I nunc, & ferrum, Turba molesta, nega.

When *Porcia* heard how *Brutus* fell, and Grief

For Weapons sought, withdrawn from her Relief,

Has not my Father's great Example shewn,

(Says she) that Death can be deny'd to none?

Then swallowing down the burning Coals, she cry'd,

Now keep your Swords, officious Fools! and dy'd.

A large Head of *Sabina*.

A most genteel and beautiful Statue which the People of the Place call *Faustina* junior, but *Ficaroni* calls that *Sabina* too: It is publish'd in *Rossi's* Collection, and there too is called *Sabina*.

A Bust which they call *Cicero*, but what I think unlike all others I have seen of him: It has an antique Pedestal, in which there is an evident Rasure, and in the Place of the old Name is put that of *Cicero*.— The Pedestal might indeed have formerly belonged to another Statue.

An antique Masque, which by some is suppos'd to be the *Gnatho* of *Terence*.— But there is so vast a Number of the scenical Masks, represented in antique Sculpture, and in *Terra Cotta*, (particularly on their Lamps, to which they were a most common Ornament, the Mouth-part of the Mask being the place the Wick of the Lamp came thro') and many differing from others, only in some small Circumstance, that it is hard to determine particularly.

A Bust of *Jupiter Serapis* in black Stone, a grand Style.

A fine *Bacchante*, &c. Basso-Relievo.

A lovely Statue of *Antinous*.

A dead Ram cut open; with the Bowels falling out, very good; all the parts hang very loose.

Near the Entrance into this Villa, there's a Boat in Stone, which they say is antique, supposed to have been a *Votum*: Its *Rostrum* is a Boar's Head.

Villa Conti.

In the *Villa Conti* were the Baths of *Helena* the Empress, Mother of *Constantine*, of which there are now some Remains.

These

These Baths were supplied by the *Claudian* Aqueduct. What now appears of them consists of twelve little Apartments, each communicating with the other, and incrufted with a hard Composition, as the *Piscina Mirabile* near *Baya*: They were formerly cover'd with Arches. At the further End [not at the Entrance, as advanc'd by some] is a large Stone with the following Inscription: There is a break in the Stone, as here represented.

D . N . HELENA VEN * VG MAT

* VEN AVG.

AVIA . BEATIS

THERM



Hard by is another to the Wife of *Septimius Severus*.

IVLIAE DOMNAE

AVG

MATRI AVG . N

ET CASTROR.

The *Villa Chigi* is a small one, but remarkable for the great *Villa Chigi*. Variety of the *Scherzi d'Acqua*.— A Man had need walk very warily, and distrust every Stone he sets his Foot on, to avoid being washed by some or other of the many secret Pipes, that are framed so as to open and spout out Water, if you tread in some particular Places; and are so directed, as unavoidably to give you a wetting. Within the *Palazetto* we saw, The original Designs of *Bernini* for *S. Peter's Chair*, and the Doctors of the Church that support it.

An extravagant *Priapus*, with another hanging from it, and Bells affix'd. This, according to *Ficaroni*, us'd to be carried by the Women in procession, *Faecunditatis gratia*.

An antique *Statera Romana*, having square Chains to the Scale, wrought after the same manner as the Chains of our Watches, and a little Bust for the Weight, as that at the *Barberine* Library, already mention'd.

Part of a hollow'd Cane, five Inches diameter.

X x 2

Some

Some monstrous large Bones: A Tooth, &c. said to be human.

An intire *Mummy*, very finely adorn'd, which they say was a Queen of *Egypt*. The Bed, or Couch it is laid on, is supported by Animals of that Country.

On the *Monte Celio*, [under the Side of which lies the old *Piscina*] in a Vineyard, is an old Grotta, which has an antique Piece of Painting on the Cieling, consisting of Portraits, Festoons, Animals, &c. much decay'd. They shew'd us there a wash'd Drawing which had been made after it.

Villa Casali.

At the *Villa Casali* [in the Portico at the Entrance] is a very fine *Antinous*, dress'd as a *Bacchus*: It was found in several Pieces, which they have put together. There are other Fragments of Statues, &c. which were broken, as they say, by the Zeal of the primitive *Christians*, and made use of to fill up in making Walls, &c. The Mortar is now sticking to some of them.

Within the *Palazetto* is a Bust of *Julia Mæsa*, with the Marks of twelve Rays that had been stuck about her Head, in the same manner as is sometimes still practis'd upon the Statues of the *B. Virgin*. She is dress'd as the Goddess *Pudicitia*, in a Veil.

A large Statue of *Ceres*, with a thin Drapery clinging about the Breasts: She has Ears of Corn in her Hand.

A Country-Man with a Kid, &c. wrap'd in the Skirt of his Drapery.

Bacchus with the Tiger, and a Satyr.

In the Garden is an antique *Meta* of a *Circus*; antiently belonging, as is most likely, to the *Circus Maximus*, which is near this Villa; and in this Villa it was found.

A Basso-Relievo of a Father, Mother, and Daughter, all together in one Stone: There is no Inscription to declare whom they represent.

Villa Borghese.

The noble *Villa Borghese* is just out of Town, 'tis but at the distance of a little Mile from the *Porta Flaminia*, and less from the other parts of the Walls of *Rome*: yet we were oblig'd to have our *Fede's* [Bills of Health] for so short an Excursion, else they would have made a difficulty to have admitted us again at the Gate upon our Return.

This

This Villa is three Miles in compass, with a noble Palace in the middle. I think it is the most magnificent, and the Parts disposed with the greatest Gusto of any I saw in *Italy*. There is such an agreeable Variety of Walks and Visto's, Woods of Ever-greens of various sorts, Fountains and Statues in vast abundance, as makes the Prospect extremely entertaining: It is indeed a perfect Country, cut out into various Scenes of Pleasures.

Besides the vast Number of Statues that are in the Gardens, and within the Palace, the outer Walls of the Palace are in a manner entirely spread over with Statues and Basso-Relievo's. Among the rest, is a fine Figure of *Curtius* on Horseback, as leaping into the Gulph, in *Altissimo-Relievo*: The Rider and the Horse too seem prone and eager for the meritorious Leap.

This Piece was found near the Place where the famous Leap was taken, in the *Campo Vaccino*. — Whatever the Lake once was, it has been long since fill'd up; and a Church now stands in, or near adjoining to the Place, and goes by the Name of *S. Maria Liberatrice*.

Among a Multitude of other curious Pieces of Sculpture within the Palace, are,

Two fine Basso-Relievo's, representing nuptial Dances: They are publish'd in the *Admiranda*.

A Vase supported by the three *Graces*.

The *Gladiator*: The famous Original of that at *Hampton-Court*, and the others which are in *England*: It was made by *Agasias*, the Son of *Dositheus*, an *Ephesian*; as the Inscription shews, which is in these Words, ΑΓΑΣΙΑΣ ΔΟΣΙΘΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ.

Silenus and Bacchus in Marble: The same as that Copper-one already mention'd in the *Villa de Medici*, with this difference only, that the Stump the other rests against, is adorn'd with Vine-Leaves, &c. which this is not.

A famous Statue they call the *Zingara*, or Fortune-teller, with a Chin-cloth.

Castor and Pollux.

Cariolanus, and his Mother *Veturia*.

A large and very fine Bust of *Lucius Verus*.

Another of *Marcus Aurelius*.

A Ritratto Bust by *Bernini*: It is of one of the Family; I think of Cardinal *Scipio Borghese*: It is most admirably perform'd.— This is the same in Sculpture, as the very best *Van-dykes* are in Painting.

A most beautiful Vase in white Marble: The Basso-Relievo's represent a *Bacchanal*. These are in the *Admiranda*.

Faustina junior, a Bust: A lovely Face.

These last mention'd are in an upper Portico, the Cieling whereof is finely painted by the Cavalier *Lanfranc*. At the springing of the Vault are some Figures in *Chiaro Oscuro*; the Shadows have the Appearance of Dust resting on the projecting Parts: Whether that were the Intent, I know not, or that it is only a Consequence of the Light being represented as striking from below: But it has directly that Effect to the Eye: The Performance indeed is admirable.

A Statue in a suppliant Posture, which they say is intended for *Belisarius*, when reduced to beg in these Terms.— *Date Obolum Belisario*. “Bestow a Half-penny on *Belisarius*.”

The *Sleeping Hermaphrodite*: One of the gentlest, finest-turn'd Figures in the World; the Member Virile; but the Countenance, Shape of Body, and Breast, like a Woman: It lies on a Matrafs, made by *Bernini*.— The Great Duke has another directly in the same Attitude; except that one Foot of this is a little more raised.

Antonia Augusta, a Bust; a most beautiful Countenance.

Cornelia Salonina; } Busts.

Julius Caesar;

A little *Venus* sitting; very fine.

The famous *Centaur*, with *Cupid* on his Back.

The young *Faunus* with the Flute: a noted, and most beautifully turn'd Figure.

The three *Graces*.

The *Messenger*, in Marble: the same with the Copper one in the Capitol.

Seneca in the Bath, in black Marble; his Knees half bent, and as trembling under him.

These are all antique, except the Bust by *Bernini*, already mention'd.

There

There are three more celebrated Performances of his, viz. *David* going to encounter *Goliath*. The Expression of the Countenance (as indeed the whole Figure) is excellent; he draws up his Chin, and fixes his Eyes so, as to express a great deal of Ardour, and intent Aim at his Adversary.

Aeneas carrying his Father *Anchises*; a very fine, and much celebrated Groupe: But the loveliest thing, and what they told us was made by *Bernini* when he was but eighteen Years old, is the

Apollo and *Daphne*. The Attitude of these lovely Figures is well known by the Representations that are of them in *England*. Underneath is written this Distich.

*Quisquis amans sequitur fugitivæ Gaudia formæ,
Fronde Manus implet, Baccas seu carpit amaras.*

Who'er makes fleeting Beauty his Pursuit,
Grasps only Leaves, or gathers bitter Fruit.

I was told of an Amendment propos'd by an *English* Gentleman of the two first Words; — instead of *Quisquis amans*, he would have *Lubrica qui*, &c.

It is not without reason that they say There is a *People of Statues* in *Rome*. *Ficaroni* told us (*si qua fides*) that he has counted eleven thousand four hundred and odd, that are antique, besides the vast Number of modern ones.

Of all the Entertainments in *Italy*, there is nothing, I think, more agreeable than that which arises from the Observation of the antique Statues. To see the Emperors, Consuls, Generals of Armies, Orators, Philosophers, Poets, and other great Men, whose Fame in History engag'd our earliest Notice, standing (as it were) in their own Persons before us, gives a Man a Cast of almost two thousand Years backwards, and mixes the past Ages with the present. If we cannot (according to one of *S. Augustine's* Wishes) see *S. Paul* preaching, we can see *Tully* declaiming, and *Cæsar* dictating. We can see the Beauties too of those early Times, the *Faustina's*, the *Livia's*, the *Sabina's*, the *Plautilla's*; to say nothing of the Ideal Beauties, the Nymphs and Goddesses; yet these in one respect may have a good

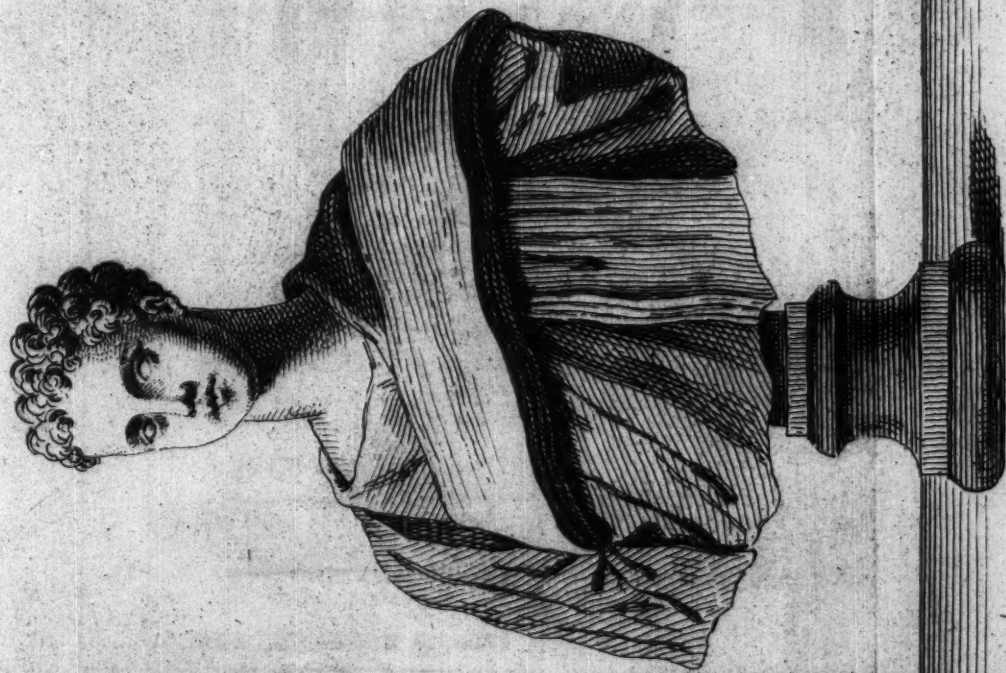
good deal of reality too, where the Sculptor might make his own Mistress a *Venus*, with a

————— *Namque erit illa mihi semper Dea.* —————

————— for, as a Goddess, she
shall ever be esteem'd by me.

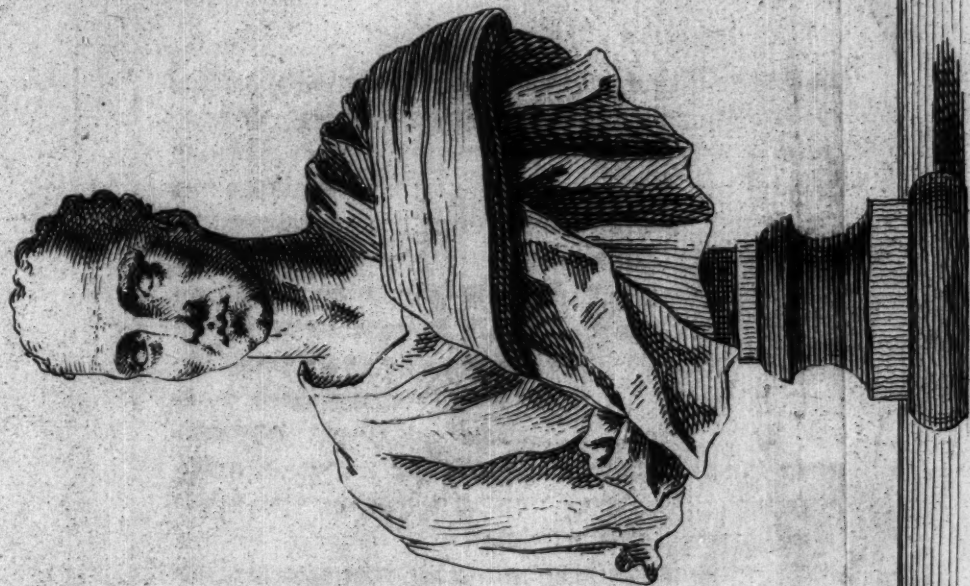
We see too, in the Statues, (besides the Countenance) the Habits of those Times, Civil and Military, which gives us a complete Idea of the whole Person, and in that respect makes every Portrait a History-piece, as giving us a History of the Habits of those Times: I mean History as oppos'd to Fable; for the Habits in the Portraits of late Ages, whether in Sculpture or in Painting, are for the most part merely fabulous, and shew a Person to After-ages in a Dress and Mien, such as they who were acquainted with him never saw him in, and if they had, would possibly not have known him. The Masters that first introduc'd the Change, had doubtless their Reasons for it, (as this perhaps for one, that the modern Habits are not *pictoresque* enough,) and such Reasons may have their Weight as to a Picture in general, but thereby we lose a principal End proposed in a Portrait, the Representation of the *Whole Person*.

As the Statues give us the Pleasure of seeing the Persons of these great Men, so the Basio-Relievo's give us authentick Information of their Customs, in their Wars, their Triumphs, their Sacrifices, their Marriages, Feastings, Funerals, and many other Particulars. And in These, indeed, the learned Antiquary will find the greatest Variety to his purpose, tho' in the Statues there be a great deal of Learning too. In them we see the particular Symbols of the several Deities; and again, the several Symbols of the same particular Deity, whether as worship'd in different Nations, or under different Attributes in the same Nation. We see the frolicksome Humours of some of the Great Persons, an Emperor perhaps represented as a Gladiator, or an *Hercules*, an Empress as an *Isle*. In which case, tho' the proper Habit of the Emperor or Empress must of necessity be laid by, yet that of the assumed Person or Character, under which such Emperor or Empress is represented, is strictly observed by the Sculptor, with-



1

Annius Verus
in y^e Collection of Card. Albani.



2

Scipio Africanus
in Pal. Ruspoli.

G. Vender Gucht Sculpsit.





Pompey {as suppos'd} in y^e Collection of the Right Hon.^{ble} Lord Malpas.

G. Vander Gucht Fecit.



without indulging his Fancy in imaginary unmeaning Ornaments, and so he still takes care to keep to his Text.

By the great Disagreement there is among the Antiquaries and Criticks concerning the *Latus Clavus*, and the very differing Accounts, those who take upon them to describe it, give of it, it should seem that it was some Ornament, either woven in the Garment, or very thinly embroider'd on it, so as not to come properly within the Province of the Sculptor; else in such a Multitude of Representations of the several sorts of the *Roman* Garments, as we see in the antique Statues, one would think so distinguishing an Ornament as that was, must have been found, and the Matter long ago put beyond dispute; and the rather, if it was a distinct and separate Ornament of itself, as *Ficaroni* would have it, and did affirm it to be. What he shew'd us for it, was not unlike a Shoulder-Belt, but that it seemed to consist of several Folds, and to hang the contrary way, and not so low; lying obliquely across the Breast, over the left Shoulder, and under the right Arm-pit; and one part of it, (or what seemed to be so) hanging down upon the left Breast, from under that part which went quite across. Some of them appear'd as if tuck'd into the Tunick about the Stomach. I have given a Draught of each, taken as exactly as I had Time and Opportunity to do them, which will give a more distinct Idea of them than any Words I can use. That which is here represented N^o 1. is a Drawing I made after a Bust of *Annus Verus* in Card. *Alexander Albani's* Collection, already spoken of. Some others, that I likewise took Draughts of, differ very little from this. That N^o 2. is after a Bust of *Scipio Africanus* in the Pal. *Ruspoli*. Since my Return home, I observ'd upon a curious Bust, which my Lord *Malpas* brought from *Rome*, one so much differing in the Disposition of this Ornament from both these, and from all others that I remember to have seen, that I have, by his Lordship's permission, given a Draught of It likewise. I do not find that the *Connoisseurs* are fully agreed what this Bust of his Lordship's is; but to me it seems to have a nearer Resemblance of *Pompey the Great* than of any other that I remember; only the Face seems rather thinner and older; which, I believe, I have elsewhere hinted.

This Ornament, whatever it is, is pretty frequent in the Busts and Statues of Great Men: therefore if it were indeed the *La-*

tus Clavus, one would hardly imagine it should have escap'd the Observation of so many learned and inquisitive Persons who have treated of that Subject. The Opinions of several of them may be seen in *Kennet's Roman Antiquities*, and *Dacier's Remarks upon Horace*, Sat. 5. L. 1.

The *Bulla Aurea* is to be seen on some few of the Statues; particularly one upon a young *Nero*, in this Villa. *Ficaroni* has a real one, which he shew'd us, and of which a Draught is here given.

The *Bulla*, as *Macrobius* in *Lib. 1. Saturn. C. 6.* tells us, was antiently borne by Conquerors in their Triumphs: He calls it *Gestamen Triumphantium*, and adds, that they put certain Charms in it, which they imagined were powerful against Envy. He mentions likewise that *Tarquinius Priscus* bestowed the *Bulla* and the *Pratexta* upon his Son, who at fourteen Years of Age signaliz'd himself in the War against the *Sabines*; *Insigniens* (says *Macrobius*) *puerum ultra annos fortem præmiis Virilitatis & Honoris*. "Adorning the Boy, who had shewn a Valour beyond his Years, with the Rewards of Manhood and Honour." It became afterwards a more common Ornament of young Noblemen.

Trajan Pillar.

The *Trajan* and *Antonine* Pillars, very well known by the Prints, are (I think) two as noble Monuments of Antiquity as any in *Rome*. They are both of white Marble, or what was once so, though Time has now considerably chang'd their Colour.

The Stones, of which these Pillars are built, are so broad, that there is no part, from the bottom to the top, where the whole breadth of the Pillar takes up more than one single Stone; though the Shaft of *Trajan's* Pillar be above twelve foot diameter at the lower end, and ten foot and a half at the upper, and the Plinth of the Base one and twenty foot square; and the Plinth of *Antonine's* Pillar eight and twenty foot square. These large Stones are piled one upon another till the Pillar is raised to its Height. On the outside of them are carved the Figures in a continued Spiral, going round the Pillar from the bottom to the top: And within these is hollowed, out of the solid Stone, a Stair-case winding round a solid Newel or Pillar of the same Stone left in the middle for that purpose. The Lights are very narrow on the

the Outside, that they might break in as little as possible upon the Train of Figures in the Basso-Relievo's; but are widen'd much within, so as to diffuse what Light there does come through; and 'tis sufficient to enlighten the Stairs.

By the Access of Earth, to which the Ruins of the magnificent *Forum Trajanum* might not a little contribute, the *Trajan* Pillar was part of it hid, being buried near twenty foot deep; but they have dug a sort of broad Trench about it, which is square, being parallel to the Pedestal, and walled up on every side to prevent the Earth from tumbling in again; and the bottom of it is even with the bottom of the Pedestal; so that now you may see the whole.

This Pillar has been better preserv'd than the *Antonine*, which has suffer'd much on one side by Fire: but the noble Figure of the *Jupiter Pluvius* is perfectly well preserv'd. The Sublimity of Idea in that Figure, I think, cannot be too much admired. It is to be seen in *Bartoli's* Edition of this Pillar, p. 15.

This last mention'd Pillar contains the Acts of *Marcus Aurelius Antoninus*; but by one of the Inscriptions it appears to be dedicated to his Father-in-law *Antoninus Pius*.

Not far from it was the *Basilica Antonina*, of which some noble Pillars are still remaining. The *Dogana* or Custom-House, in the Front of which they stand, is now built up to them.

There is another Pillar, which was dug out of some Ruins in the time of *Clement XI.* and is not hitherto set up: It lies on the *Monte Citorio*, and thence is commonly called the *Colonna Citoria*. This Pillar was dedicated to *Antoninus Pius*, by *Marcus Aurelius* and *Lucius Verus*, his adopted Sons, as appears by an Inscription in large Brass Capitals cemented in the Pedestal of the Pillar, but rising considerably above the Face of the Stone: And so I find *Fran. Aquila*, in his Print of that side of the Pedestal, and the Inscription upon it, has represented the Shadow cast from every Letter. The Inscription is,

Colonna
Citoria.

DIVO · ANTONINO · AVG · PIO.

ANTONINVS · AVGVSTVS · ET

VERVS · AVGVSTVS · FILII.

The Column is plain, of one intire Stone, a sort of Red Granite; but the Pedestal, which is likewise a single Stone, besides the Inscription, which takes up one side, has Basso-Relievo's on the other three sides, but not of the best Taste. One side represents the *Apotheosis* of *Antoninus Pius*, and *Faustina* his Empress. They are borne up by a *Genius*, who has in one hand a Globe, and a Serpent seeming to crawl upon it, with his Tail hanging down, cross the Arm that bears it: On the Globe are represented the Signs of the Zodiac; and that Sign which is most conspicuous notes the Time of the Emperor's Death. There are two Eagles above, one looking towards the Emperor and Empress; the other looks down toward *Rome*, represented by a Woman sitting in a mournful Posture. At the other corner below, is a Representation of Eternity, by a Woman sitting, holding an Obelisk. On each of the other two sides is the *Funebris Decursio* of the Soldiers, as marching round the *Rogus*: The *Rogus* itself is not express'd there. This is *Ficaroni's* Explication of the Figures. They are to be seen engrav'd by *Fr. Aquila* at the End of *Bartholi's Antonine* Pillar. But *Aquila* has describ'd but three of the Sides, having omitted one of the *Decursio's*, probably because he thought it so much in the same Manner with the other, as not to be worth being represented by itself.

This Pillar lies just by a very stately Fabrick, which they call *Curia Innocentiana*, being erected by *Innocent* the XIIth. — Here are held several Courts of Justice.

Triumphal
Arches.

The principal Triumphal Arches which now remain, are those of *Titus*, *Septimius Severus*, and *Constantine*: The last is the most magnificent, and best preserv'd.

That of *Titus* has only one Opening or Passage thro' it; the other two have each of them, besides one large Opening in the middle, a smaller one on each side, after the Manner of *Temple-Bar*, &c. as may be seen by the Prints of them that are extant.

Within the Passage thro' *Titus's* Arch are three Basso-Relievo's, one at the Top over head, and one on each side: In that on the left hand, as you go thro' it, towards the *Campo Vaccino*, we have an authentick Representation of the Golden Candlestick, and Table of the Shew-Bread, which were in the Temple of *Jerusalem*. These, and the other magnificent Ornaments

of

of them all, are to be seen in *Rossi's* Book of the *Veteres Arcus Augustorum*.—But *Bartoli*, who engrav'd the Plates, has, in his Prints of the *Constantine* Arch, represented those Basso-Relievo's as equally good, which are really in themselves most unequal: For, as this Arch had its principal Ornaments from the Ruins of that of *Trajan*, in whose time Sculpture did highly flourish; so, where they fell short, to compleat the Design of the Architect, and that there might be somewhat of *Constantine's* own Story seen in an Arch erected to his Honour, some additional ones were carv'd by the Artists of that time, which are most vile; at least they appear so in presence of the others.

An admirable long Basso-Relievo, which was intire, and represented *Trajan's* Victory over the *Dacians*, was cut into four parts to adorn this of *Constantine*: Two of them are plac'd on the outside, at each end one; and the other two are within the great middle Arch: Over one of these is written LIBERATORI URBIS; over the other, FUNDATORI QUIETIS. These Inscriptions were address'd to *Constantine*, tho' the Basso-Relievo's under them did belong to *Trajan*.

The Words INSTINCTU DIVINITATIS in the Inscription, *Nicaroni* interprets to allude to the Vision of the Cross.

There was once on the Top of this Arch a Triumphal Chariot, drawn by eight Horses of gilt Metal, taken likewise (as says the same Gentleman) from the Arch of *Trajan*, which the *Goths* afterwards carried off as Plunder. That several of the Triumphal Arches were so adorn'd, is evident from the Reverses of the Medals which were struck upon occasion of their being erected.

The Trunks of some fine Statues stand there, the Heads of which were broke off in the Time of *Clement VII.* by *Lorenzino of Medici**, and the Heads brought to a Collection, which wanted not such an Addition to make it one of the finest in the World.

We observ'd part of a fine Cornice, which was brought from *Trajan's* Arch, us'd in that side of this Arch next the Amphitheatre as a common unwrought Stone; the plain side is turned outwards, and some of the Letters of one of the Inscriptions are cut upon it; the wrought side is turn'd inwards, and hid from those that view it on the outside; but we discover'd it when

* It is said he was therefore banish'd.
Rome: It was the same Person that murder'd Duke Alexander.

we were in a Room within, over the great Passage: We had but an indifferent way to it, being obliged to mount by a Ladder up to a sort of Window at one end of the Fabrick, and to go thro' a narrow Entrance we found there to a small Stair-case, which brought us into the inner Room.

Some of the Pillars of this Arch are of *Giallo Antico*, the rest of *Marmo Greco*.

The Basso-Relievo's in *Septimius Severus's* Arch are much damag'd; more (I think) than those in that of *Titus*, tho' his be so much older; but the Fabrick of *Titus's* has suffer'd full as much in the extreme parts.

Amphithe-
atre.

The Amphitheatre of *Vespasian*, finish'd by his Son *Titus*, which is just by *Constantine's* Arch, has had so much written of it, and the Prints of it are so common, that I need not attempt any particular Description of it. The lowest Story is pretty much buried. *Ficaroni* says he saw an Architect of *Verona* uncover some of the buried part, and found there was an Ascent of three Steps up to it. All the Arches within were covered with Ornaments of Stucco, of which there are some still remaining. This noble Fabrick had Seats sufficient to contain eighty five thousand Spectators: The Seats are all gone, but the Slope still remains on which they were placed, almost round the Arena. If the Incurfion of the *Goths* gave it the first Shock, some worse than *Goths* at home have further'd the Ruin of it, to raise Palaces to themselves. It is built of the *Tiburtine* Stone, which has not a fine Grain, but is very durable. The outside of about one half is entirely gone, but the other half is all standing yet, quite up to the top. The Body of the Amphitheatre, behind the Seats, consisted of double Galleries, that is, Galleries divided with Pillars all along the middle of them; each Gallery going quite round, and inclosing the Seats, as They did the Arena. There were four Stories of these Galleries; three of them were properly Portico's of the *Doric*, *Ionic*, and *Corinthian* Orders: The uppermost is adorned with Pilasters of the *Corinthian* or *Composite* Order, and is lighted by Windows in the Wall between the Pilasters, and not laid open, as the other three are. Some parts of all the Galleries are yet intire, for a considerable Extent together, with the several Communications between them and the Seats by the *Vomitoria* (as they called the Mouths

of the Passages through which the Crowds of People were poured into the Amphitheatre to see the Shews;) and such parts as still remain give us a sufficient Idea of what the Whole was, when the Circle was compleat. Several of the *Fornices* too, below, under the Seats, where the Slaves and wild Beasts were kept, that were let out for Combat into the Arena, remain pretty intire to this day.

There is scarce a Stone, even in the most intire part of the Amphitheatre, which has not one or more deep Holes made in it, which some ascribe to the Malice of the barbarous Nations, who upon their Incursions into *Rome*, besides other Ravages, made those Holes, merely to deface so noble a Monument of the *Roman* Grandeur. Others ascribe it to their Avarice, and say they did it for the sake of those Cramps of Metal, which were put there to strengthen the Joints of the Stones. *Ficaroni* opposes both these Opinions, looking upon it to be highly improbable that they would spend their Malice upon the Amphitheatre, and not rather upon the *Trajan* or *Antonine* Pillars, or upon the Triumphal Arches, which are so many standing Monuments of their having been brought under subjection to the *Romans*; and as improbable that they should be prompted to do such a thing out of Avarice, and take such pains to pick out these Cramps which could yield them nothing but the Iron they were made of, and the Lead they were fixed with, and at the same time leave untouched the Plates and other Ornaments of rich Metal with which the Portico of the *Pantheon* was covered, and which remained there till the Pontificate of *Urban* the VIIIth, who employ'd them in *S. Peter's Church*, as above mention'd. He therefore concludes that this was not done at all by the Hands of the Barbarians, but by the People of *Rome* themselves, who were by those Incursions become poor and miserable: and pick'd out these Iron Cramps for meer necessity; venturing to make free with them, when perhaps they durst not meddle with that more precious Booty of the *Pantheon*.

The Figure of the *Circus Maximus* still remains, and some of the *Fornices* are now seen, over which the Seats were built. This *Circus* was vastly capacious: Some compute the Number of Spectators it would contain, to be two hundred and sixty thousand; others make the Number still greater.

Just

Pal. of Augusti.

Just above this, are considerable Ruins of the Palace of the *Augusti*. Some of the Windows seem to have been of three or four Squares in height, and reaching from the Top to the Bottom of the Rooms; as many in the *Venetian* Palaces now do.

Baths of Titus.

The Baths of *Titus*, tho' very much ruin'd, shew the Remains of great Magnificence. We saw twelve large and long Vaults contiguous one by the side of the other: At the further end of them are a great many lesser ones, some of them plaistered with Festoons and other Ornaments on the Stucco.

There are some few Remains of the old Paintings, particularly the Story of *Coriolanus* with his Mother and Wife; but it is now grown very faint, and is in some parts little more than barely visible. Mr. *Richardson* has a fine Drawing of it by *Hanibal Caracci*, after which *Bartoli* made his Plate. *Bellori* has given us an Account of the Colours of the several Draperies, which are now scarcely perceptible in the Picture it self. In the same Vault we saw the large Nich, whence was taken the famous *Laocoon* of the *Belvedere*. Over some of these Vaults was a Palace of *Titus*, built in view of his Amphitheatre.

Baths of Caracalla.

The Baths of *Caracalla* shew much greater Remains above ground, than those of *Titus*: There are many high Walls which enclose large spacious Courts, and several great Arches, now standing.

We observ'd in some of the broken Vaults large pieces of Pumice-Stone, which were put there to make the Building less heavy.

There were in these Baths sixteen hundred Seats of Marble for those that bathed to sit in, in order to be cleansed with the *Strigils*, Brushes, &c. Those Seats in the Cloyster of *S. John Lateran*, already mention'd, are suppos'd to have been two of these.

Besides the Buildings which particularly belonged to the Baths, here was a great Palace built by this Emperor, and Schools for all sorts of Exercises.

There were subterraneous Vaults throughout the whole Extent of these Baths, Palace, &c. but many of them are now choak'd up with Earth and Rubbish.

At

At each end of a great Hall (or rather Court, for 'tis now open at top) are *Tribuna's*, or semicircular Portico's, with Niches for Statues. In one of these the great Groupe of *Dioc* and the *Bull* was found. That and some other Statues were carried hence to the Palace *Farnese*; and great Quantities of Marble Incrustations were taken from the Walls, &c. and removed to *S. Peter's Church*.

Here likewise we saw the Remains of a Temple of *Isis*, a *Rotonda*. It was this Emperor [*Caracalla*] who restor'd the Worship of *Isis* in *Rome*, which had been abolish'd by *Tiberius*. *Josephus* gives a pleasant Account of the Occasion of it, *Ant. L. 18. C. 4*. I will save the Reader the trouble of turning over the Book itself, and will insert the Substance of the Story here.

Decius Mundus, a young *Roman Knight*, [in *Tiberius's* time] was violently in love with a noble Lady, call'd *Paulina*, Wife to one *Saturninus*, a Senator. *Paulina* was virtuous, as she was fair; the young Man courted, intreated, offer'd Presents, but all in vain: At last he tried the Power of Gold; and if two hundred thousand *Attic Drachma's* [about six thousand Pound] might purchase his Happiness, he was ready to lay that with himself at her feet; but, all to no purpose: The Lady remain'd obstinately virtuous. The young Man, unable to bear the Denial, resolv'd to starve himself to death. A good-natur'd Woman, a Freed-woman of his Father's, call'd *Ide*, who had a dextrous Turn in Affairs of that nature, saw how 'twas with him: She saw, and sympathiz'd: Come, says she, don't pine thus, cheer up, never fear but I'll find means to help you. He hearkening very attentively, she added, Give me but a fourth part of what you offer'd the Lady, and I'll lay it out so, that, my Life for your's, I'll soon put you to bed to her. She receives the Money, and knowing that *Paulina* was prodigiously devoted to the Service of *Isis*, away she goes to the Temple of that Goddess, with her Purse of Gold, and found no difficult Access to the Priests. Holy Fathers, says she, I'm come to beg a little of your Assistance; there's Money to be got; only be you hearty in the Business; 'tis a Love-Affair: And then she tells her Tale. Fifty thousand *Drachma's* is the Sum; here's half in hand, and the rest ready when your Work is done. There was no withstand-

ing such a Temptation: — 'Tis very well, Mistress, go your way, the Business shall be done. *Paulina's* Devotion to the Goddess was such, that the Priests had access to her when they would: The eldest of them undertakes to manage the Matter with her: He desires a Conference with her in private, which was granted: He tells her he was sent to her by the God *Anubis*; that he was delighted with her Person, and had signified his Pleasure that she should lie with him. She was all Devotion, and receiv'd the Message with Transport, gloried of the Honour to her Acquaintance, and told her Husband how God *Anubis* would lie with her. The Husband, well assur'd of her Virtue, without any difficulty, consented. So to the Temple she goes. The Priests are ready to receive her, and conduct her to her Apartment. The Doors of the Temple are lock'd, and the Lights taken away. *Mundus* lay hid within: We'll suppose that it was not long e'er he address'd *Paulina*, nor that *Paulina* was coy to her suppos'd *Anubis*. All Night they lay together, and early in the Morning e'er the Priests were stirring, he retired. *Paulina* too went, and repair'd to her Husband, acquainted him how *Anubis* appear'd to her, and boasted among her Familiars what conference he had with her. The Account was variously receiv'd by them, some believing it, others mistrusting some Roguery. About three days after this Affair was over, *Mundus* meeting with *Paulina*, could not forbear letting her know, that He was her *Anubis*, and that under That Name she was pleas'd to oblige him with her Favours, tho' *Mundus* could not be receiv'd. *Paulina*, now sensible of the Villany, and amaz'd at the Man's Impudence, in a Fury tears her Clothes, goes strait to her Husband, and acquaints him of the whole Matter, begging of him to prosecute her Revenge to the utmost. He needed not much Intreaty; went strait to the Emperor, and laid each particular before him. The Emperor, upon a full Examination of the Matter, order'd the Priests and *Ido* to be hang'd; pull'd down the Temple of *Isis*, cast *Anubis's* Statue into the *Tiber*, and banish'd *Mundus*: His Punishment being less than that of the others, considering his Crime proceed'd from extreme Love.

The Aqueducts to these Baths were vastly great: One of them (according to *Ficaroni*) was brought over the Triumphal Arch of *Nero Claudius Drusus*, which is just within the *Porta Appia*,

[for *Capena*.] There are two of the Pillars, *Composite*, now remaining, one on each side this Arch, [of *Drusus* ;] his Statue on horseback was on the top of it, as is to be seen in some Medals of him, where this Arch is the Reverse.

The *Circus* of *Caracalla* is a little way out of Town, near the side of the *Via Appia*. The Figure of it still remains, (but all ruinous) and so do the *Meta* within it. The Obelisk, which was within it, is now set up on the fine Fountain in the *Piazza Navona*. This *Circus* is said to have contain'd a hundred and thirty thousand Spectators.

By the side of the Way that we went to this *Circus*, are the Ruins of the Temples of *Virtue* and of *Honour* ; which were contiguous, and so built, that the Way into the last was thro' the former, to denote that Honour was to be attained only by Virtue, or Valour ; *Virtus* includes both. Also

The Temple dedicated *Deo Rediculo*, [*à redeundo*, according to some] built upon occasion of *Hannibal's* advancing towards *Rome*, and then suddenly retreating : Others write it *Ridiculo*, giving it this Turn, That *Hannibal* retreated as baffled, — *retrocesserit illusus*. So *Panvinus* has it, and *Martianus* likewise : The whole Passage in *Panvinus* is thus, *Extra Capenam lapide II. fuit templum Ridiculi, ibi excitatum, quod eo loco Hannibal castrametatus retrocesserit illusus*. An Account of his Encampment and Retreat, and what induc'd him to the later, may be seen in *Livy*, L. xxvi. And likewise,

The Temple *Fortunæ Muliebris*, built in the Place where the Mother and Wife of *Coriolanus* met him, and prevail'd upon him to raise the Siege.

In the same Way we saw the *Fons Egeria*, now call'd the *Grotta*, or *Spelunca d'Egeria*, [the Cave of *Egeria*] where *Numa* made the People believe he had Conference with that Goddess, and received Directions from her in forming his Religious Institutions.

Not far off this we saw the noble Monument of *Cæcilia Metella*, the Daughter of *Q. Creticus*, and Wife of *Crassus*, as the Inscription, still plain upon it, shews.

CÆCILIAE, Q. CRETICI F. METELLÆ CRASSI.

It is a *Rotonda*, as several of the antient *Mausolea* were : One side is much ruin'd ; and there we had opportunity of observing that the vast Stones whereof it is built, were laid together without Mortar, or any other Cement. There is a Frieze toward the Top, adorn'd with Heads of Oxen, from whence the whole Structure is commonly called *Capo di Bove*.

There is a fine *Sarcophagus* in the Court of the *Farnese* Palace, which they say was brought from hence, and is suppos'd to have contain'd this Lady's Remains : She was Wife to the rich *Marcus Crassus*, who fell in the Wars against the *Parthians*.

The *Catacombs* of *Rome* have nothing of that magnificent Appearance which those of *Naples* have : Two Persons can scarce go a-breast within them : I speak of those of *S. Sebastian*, which are reckon'd the principal ones of *Rome*, and we were not in any other. But what they want in breadth, they have sufficiently made out in length, if what *Ficaroni* told us be true, that the Extent of all the Galleries or Walks, of which there are a Multitude, branching themselves out several ways, amounts in the whole to forty Miles. The Narrowness and Closeness of them occasions an unwholesome Damp, which I felt the Effect of some days after. It is certainly not adviseable to spend much time in them, but Curiosity sometimes makes one unmindful of Safety. It is dangerous to venture far into them without a Conductor, by reason of the many Labyrinths and Mazes made by the numerous Branches of the several Galleries. Our Guide told us, that some that have gone in too far, have not been able to find their way out again, and have perished there.

It was much easier cutting these *Catacombs* than those of *Naples*, because the Rock is much softer ; but that Quality occasion'd another, which was very inconvenient, I mean their Narrowness ; for the Stone not being of a sufficient Consistence to support itself in a wider Arch, they were obliged to cut these so narrow, as I have observed before ; which must have made it exceeding troublesome and tedious to get out the Rubbish that was made by the Hollowing of the Vaults, there not being room for those Carriages to pass by one another, or turn in these narrow Vaults, which in the spacious ones of *Naples* might be employed to carry off the Rubbish, and might pass and repass by one another, as well as turn about with the greatest Ease and

Con,

Convenience. We found a great many of the Niches in these clos'd; some of the Company open'd one or two of them: The Bones, which to the Eye appear'd intire, we found upon Touch to be moulder'd, so as to crumble away between the Fingers. In one was a Skeleton of full Growth, with another very little one by it, which might probably be a Woman dead in Child-bed, with her Infant buried by her. At the mouth of some of the Niches we saw little Vials of Glass like Lachrymatories, with a Tincture of Red at the bottom: These they told us were Indications that those who were deposited in such Niches, were Martyrs.

The *Mausoleum* of *Alexander Severus* is a little way out of Town: It is a *Rotonda*. The Stone Vault is furrounded on the outside with a great Thickness of Earth. The *Vas Barberinum* was found here.

In our way we saw part of the old Aqueduct of *Ancus Martius*, brought over high narrow Arches, the Remains of which are seen in several places, and in some without any interruption for a long way together. That of *Claudius*, and the rest of the antient Aqueducts, were carried over the like narrow Arches, as appears by what is left of them. Those modern ones of *Sixtus V.* are much in the same manner.

The *Mausoleum* of *Augustus* is within the City, this is a *Rotonda* too, of about four and forty Paces diameter: The vaulted Roof of it is destroyed; but the Sides remain intire quite round. The Area within is now a Garden. It was built by *Augustus* for a Repository of the Remains of *Julius Caesar*, and was afterwards the Burial-place of the *Augusti*.

The *Camere Sepulchrale* [Sepulchral Chambers] in which the Urns were deposited, go round the Outside in three Stories. In these a great deal of the old *Opus Reticulatum* is seen. Here we saw a large Statue of *Esculapius*, a fine one of the Goddess *Copia*, with the *Cornu*, &c. and some others.

A fine old *Sarcophagus* of white Marble, with Baso-Relievo's of *Pan*, *Faunus*, *Satyrs*, &c. [Heads], and of *Cupids*, [whole Figures] holding up *Ecstasies*. On the front of the Cover are little *Cupids* riding on Dolphins, Sea-Horses, a Sea-Cow, and a Sea-Ram. The Entrance into this Sepulchre was antiently grac'd with two Obelisks, one of which is now before

Pyramid of
Cestius.

before the Church of *S. Maria Maggiore*, as has been already mention'd.

The *Pyramid of Cestius*, all built of white Marble, stands half within, and half without the Wall of *Rome*, near the *Porta Tergemina*. There are some antique Paintings still within, but we could not see them; the Lock was out of order, so that the Door could not be open'd. The lower part of this Pyramid was a good deal buried, till *Alexander VII.* took away the Earth from about it; at which time were found, lying along, the two Pillars that are now set up at the two Corners of the Pyramid within the City-Wall*.

* Vid. Octav.
Falconerii de
Pyramide
C. Cestii Epu-
lonis Disserta-
tion.

The *Porta Tergemina*, or *Trigemina*, is just by this Pyramid: It is sometimes called by that Name at this day, but most commonly *Porta di S. Paolo*, from the Church of *S. Paul*, which is not far from it. The old Name was given it, because it was this way the *Trigemini Fratres*, the *Horatii*, [three Brothers born at one Birth,] went out to that famed Combat with the *Curiatii*. *Nardinus* and *Borrichius* make some Objections to this Account, and say This could not be the Gate the *Horatii* went out at; alledging, that it was at that time unbuilt, and that the City-Walls did not then extend so far as the Place where this Gate is built; that the old *Porta Trigemina* was at the foot of the *Aventine Hill*; but that this Gate is at a considerable distance from thence, being just by the *Pyramid of Cestius*. All this may be true, and may perhaps prove that this is not the very Gate through which the Brothers passed to the Field of Battle, nor the first Gate which was called by that Name; but it may be likewise true, that this Gate was so called because these Brothers passed upon that Occasion along the Way where this Gate stands: For when the *Romans*, to preserve the Memory of an Action, to which *Rome* ow'd its Sovereignty, had once given the Name of *Tergemina* or *Trigemina* to a Gate leading to the Place where that Action was performed; nothing could be more natural than that their Posterity, when they removed the City-Wall, should call the new Gate that answer'd to this old one, and led to the same Place, by the same Name, and thereby continue the Memorial of this important Victory. Nor indeed is it easy to imagine why, upon shifting the Gate something further outwards, they should change the Name, though there had not been

been so particular a Reason for continuing it. The Survivor of the *Horatii* came not back the very same Way, as we are informed by *Livy*, but returned thro' the *Porta Capena*, where seeing his Sister with Tears lamenting the Death of one of the *Curatii*, who was her Lover, killed her for bewailing the Death of one that was an Enemy to *Rome*. *Livy* gives us his Speech when he stabb'd her, *Abi hinc cum immaturo amore ad Sponsum, oblita fratrum mortuorum vivique, oblita Patrie: Sic eat, quaecunque Romana lugebit hostem.* "Get thee hence, " with thy unseasonable Love, to that Spouse thou mournest, " forgetful of thy Brothers, both of those that are dead, and of " me that survive; forgetful of thy Country: And, Thus let " every *Roman* go, that mourns an Enemy to *Rome*."

There was, in the early Ages of *Rome*, a sort of a savage Publick-spiritedness, which was forward to signalize itself against the nearest of Relations, if they appear'd to be Enemies to their Country; as in the Case now mention'd; and in that famous one of *Brutus*, striking off the Heads of his two Sons; upon which Monsieur *St. Evremont* observes, that the Sentiments of Liberty made him forget those of Nature.

At a little distance from the other side of the Pyramid, lately spoken of, is the *Monte Testaccio*, a Hill rais'd by degrees in the time of the old *Romans*, chiefly from broken Pots; but with the Addition of other Rubbish. They have now made several large Caverns or Grotta's within it, for the keeping of Wine, which when newly brought out from thence, drinks as cool as if it were iced. The Grotta's themselves are so cold, that it is dangerous for those to go into them in the hot Weather, who are not accustomed thereto, especially in the Day-time, when the *Antiperistasis* is stronger. I stood once only at the Entrance of one of them, and not above a Minute, and that in the Evening too, when the outer Air was more upon a Par with that within; and there came out so piercing a Cold, that it perfectly struck thro' me: I have recollected since, that one might have better gone quite into the Grotta, where the Cold would have been equal on all sides, and not come in a Torrent one way only, as it did at the Entrance.

The Sepulchre of the *Nasones* (commonly call'd *Ovid's Tomb*) is under a Hill on the side of the *Via Flaminia*, not far from

from the *Ponte Môle*. It is well known that *Ovid* died in Banishment, in a Country far distant from *Rome*, and was there buried. This Sepulchre, therefore, is not of *Ovid* himself, but of the *Familia Nasonia*, Descendents from him. *Bellori* obviates a Difficulty which may be rais'd, That *Naso* was only a Surname personal to *Ovid*, and not his *Nome Gentilizio*, the Name of his Family. To this he says, "That it was customary sometimes to change the particular Surname into a Family-Name, for the eminent Character of such Person as had made that Surname famous." And indeed the antient *Romans* having been sometimes (as the modern ones often are) more generally known or distinguish'd by such adventitious Name, than by that of their Family, it is very natural to suppose that *Ovid*, having been generally known by the Name *Naso*, and having made it so famous, his Descendents might take the same, (or the Name *Nasonius*, deriv'd from it,) for their Family-Name, instead of *Ovidius*, which was the Family-Name before.

The Person, who built this Sepulchre, was *Q. Nasonius Ambrosius*, as was discover'd by an Inscription on a Marble, found in the principal Nich, at the upper end of the Sepulchre. In the same Nich was represented in Painting the Person of his Ancestor, *Ovid*, (with *Mercury* and other Figures) placed there in the chief part of the Sepulchre, exactly fronting the Entrance, that he might be the more conspicuous, as being the principal Object. The Designs of all the Paintings, with which the rest of the Niches, and all the other parts of the Sepulchre were cover'd over, may be known by *Bartoli's* Prints, and *Bellori's* Illustrations, in their Book of the *Grotte Antiche*.

This Sepulchre was accidentally discover'd in the Year 1674, by some Workmen who were getting Stone out of the rocky Hill within which it is built, to repair the *Via Flaminia* against the succeeding Year of Jubilee, which would bring a Concourfe of People that way.

At the first opening of it, the Colours of the Paintings therein were very fresh and lively; but upon the admission of the outer Air, they changed, and by degrees grew languid, and the very Plaister they were painted on began to part from the Walls; but that excellent Artist, *Pietro Santo Bartoli* took care in time to preserve the Memory of the Designs, by copying them

them; and washing them in the proper Colours of the Originals. These Designs of *Bartoli*, in Colours, are to be seen all together in a Book at the Palace of the *Marchese Muffini* above mention'd. And such of the Paintings, as they could get away in any tolerable Condition, were carried off, and are dispers'd in several Palaces; some of which have been mention'd: so that there is little now remaining there, but the Figure of the Sepulchre within, which is intire; but the Paintings are in a manner all gone, except two Figures which remain on one side of the Vault.

The *Cloacæ*, which are Conveyances for the Filth and Dirt of the City, are a Work of very great Antiquity, and are call'd by *Pliny Opus Omnium Maximum*, on account of the great Capaciousness, and Firmness of the Vaults. They were eight hundred Years old in his time, being made by *Tarquinius Priscus*, and continue to this day. We saw the Mouth of one of them, consisting of a strong triple Arch, at the side of the *Tyber*, near the Remains of the *Pons Sublicius*, which *Horatius Cocles* alone defended against all the Forces of King *Porfena*, till the Bridge was broken under him.

Cloacæ.

See Pliny's extraordinary Account of them, L. 36. C. 15.

The pompous Accounts, which we find in the Poets, relating to the *Tiber*, raise an Idea which sinks very much upon sight of it: That of *Dionysius* in his *Περὶ ἑρμηνείας* is pretty extraordinary,

Θύμβρις ἑλισσομένη καὶ ἀρὲν ῥέουσι εἰς ἅλα ἑλλά, *Plutarch*

Θύμβρις ὑψηλῆς πόλεως βασιλεύουσας ἑλλοι, *Plutarch*

Θύμβρις, ὅς ἐστιν ἡ ἀποθήκη τοῦ ἀνδριᾶ τοῦ Ῥωμαίου.

Tyber, that rolls transparent to the Sea,

Tyber, wide Stream, whom others Floods obey,

Tyber, that cuts thro' fairest *Rome* his way.

Notwithstanding this fine Account of this *Prince of Rivers*, with its *Limpid Streams*, whenever I look'd on it, I could not forbear thinking rather of *Tower-Ditch*, than the River *Thames*. Certain it is, that *Rome* has made the *Tiber* famous, which else had been but an inconsiderable River; and the City was doubtless very ill water'd while it depended only on that Stream, which is always muddy, and generally low, except when rais'd by Floods, which bring it to the other Extreme, as is to be seen

by Marks inscrib'd on Pillars at the *Nuovo Navale a Ripetta*, [a sort of Quay] which shew to how great a Height the Inundations have risen.

This Condition of the River, each way inconvenient, was doubtless what put the ancient *Romans*, in the very early Ages of their City, upon that most costly, but most noble Expedient of the Aqueducts, already mention'd, some of which are near two thousand Years old. Several of these being decay'd, were restor'd by some of the first Emperors, (as may be seen by the Inscriptions on the *Porta Navia*, or *Maggiore*) to which others were afterwards added: And instead of such as have since that time fail'd, a rich Supply has been made by *Sixtus V.* and *Paulus V.* of the *Acqua Felice* and *Paula*: So that *Rome*, however destitute of Waters naturally, has by these means been made one of the best water'd Cities in the World: Insomuch that besides the publick Fountains, which are numerous, and some of them very magnificent, there is scarce a private House of any Consideration that has not a Fountain belonging to it.

Some of the ancient Aqueducts brought the Waters above sixty miles, and the more modern, above thirty.

I shall not attempt a Description of any of the Fountains, which are many of them very beautiful and finely adorn'd; the Figures of them are well enough seen by the Prints.

When that stately one was erected by *Bernini* in the *Piazza Navona*, People wonder'd from what part of it the Water was to issue, some expecting it from the Colossal Figures at the four Corners, some from one part, some from another. While all were big with Expectation, upon a Signal given for the opening the Pipes, a whole Deluge came thro' the Clefts of the [artificial] Rock; which falling with a Force on such parts as were contriv'd to give it a proper Resistance, made it reflect and rebound again in a thousand Varieties, to the Amazement of the Spectators. Of all the fine Fountains that are in *Rome*, this, I think, is much the most entertaining.

Oratorio di
Caravita.

As we were taking the Air one Evening in this *Piazza*, [*Navona*] we saw a *Jesuit* mounted on an Eminence, haranguing the People. When this Affair was over, they follow'd him in procession to an Oratory, commonly called *Caravita*, from a Father of that Name, who used to perform there: where, after a Litany to the Saints, and some few Prayers, &c. the Doors

of the Place were shut, and the Candles put out; then the Congregation stript their Shoulders bare, (as we were told, for it was then so dark we could not see what was done, tho' we could hear sufficiently,) and fell a disciplining themselves, some with Chains, others with Scourges, for about a quarter of an Hour: The Priest every now and then crying, *Eh! Peccatori!* [Ah Sinners!] and using other Expressions to the like purpose; whereupon the Strokes were redoubled: He had rattled them pretty heartily, before, about their Sins, and made abundance of Speeches to a Crucifix he held in his Hand, with Expostulations now and then betwixt That and the People. At the ringing of a small Bell the Discipline ceases: Then they put on their Clothes, and the Candles are lighted again. They offer'd us Disciplines, if we had thought fit to make use of them; but did not (indeed) press the Favour.

We were told, that one Night when they were met upon the like Occasion, while they were all in darkness, they felt somewhat that was rough, brushing very rudely by several of them, which put them into a great Consternation. The Priest had been saying terrible things to them, and they now thought the Devil was indeed come among them. The Uproar was so great, that they were forced to light the Candles again sooner than ordinary; whereupon they discover'd a Bear's Cub, that had broke loose from a neighbouring House; (for there they sometimes chain those Creatures at their Doors, as they do Foxes with us:) Their Fears were then pretty well over, but the Priest doubtless knew how to make use of the Accident, if it were really an Accident, and that himself were not in the Secret.

Another Evening, as we were walking on the *Pincian Mount*, we met with a very agreeable Entertainment, a sort of *Carmen Amœbeum*, much in the Manner of the old Eclogue. Two Persons had plac'd themselves under the Wall of the Duke of *Tuscany's* Palace, *Villa de' Medici*, with their Guitars, and sang alternate. They were at first very courteous and complaisant; then taking occasion from some little Incidents, they went to their *Mutua Convicia*, their little Taunts and Banters; after that, by degrees, all Matters were heal'd, and they parted very good Friends. They manag'd the Matter so, that the poetical Dialogue seem'd at least, if it were not really, *Ex tempore*: Several of the Company did believe the greatest part of it was so; for

for many of those Fellows have a Head very much turn'd that way; and their frequent Practice may make it easy enough. Be that as it will, it was very pleasant and entertaining. Sometimes we have seen the better sort take the Fresco of the Evening in their Chaises, which in agreeable places they cause to stop, and sit in them there, singing and playing on Lutes or Guitars.

The Street-Murders at *Rome* are nothing so frequent now as they are reported to have been formerly; tho' there were some few while we were there: But the Vigilance of that excellent Magistrate Signor *Falconieri*, Governor of *Rome*, [since made Cardinal] gave a great Check to those Insults. I was told that he is of an *English* Family, of the Name of *Falconer*; and that he himself declares so, and seems to take a Satisfaction in it. This is certain, that he was always particularly ready to do justice to any *Englishman* that had a Complaint to make to him.

As it is necessary in *Venice* to avoid discoursing of Policy, so in *Rome* one must forbear Disputes about Religion, and then all is safe enough: The Rule, tho' different in Words, is in effect the same; for at *Rome* Religion seems in a great measure the Policy of the Place: The Government is purely Hierarchical; and thro' the whole Ecclesiastical State scarce any are admitted to Posts of any considerable Trust, but Cardinals, or Prelates, or some other sort of Priests: And I was told, (tho' I dare not answer for the Exactness of the Computation) that of about thirty five thousand Houses that are reckon'd to be in *Rome* in the Whole, there are twenty three thousand that they call Religious, or that are inhabited by Persons in some sort of Ecclesiastical Orders, or some way belonging to Holy Church: If it be so, Who can dispute the Epithet they give it of *Roma la Santa*? [*Rome the Holy*].

The many things observable at *Rome* have led me to a greater Prolixity than I had intended; and for the same Reason I am obliged to omit many, I myself had observed, which might well deserve notice. That certainly is the Place of the World where a Person any way curious may find the most Variety of Entertainment, and spend his time the most agreeably. What occurred in a short Excursion or two we made from *Rome*, and in our Return home, I shall draw into a narrower Compass.

The End of the First Volume.

